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CHIMERA
BY
STEPHEN GALLAGHER

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CAST : Alison Maureen O'Brien
Peter Carson Christian Rodska
D.S. Stoneley Brian Glover
D.I. Schaffer John Webb
Tracey/WPC2 Jenny Funnell
Jenner/Gaskell/ILR News-type David Sinclair
Dr. Horsley/Operator Tessa Worsley
Sgt. Crighton/Soldier 1 Christopher Douglas
Roger Forester/PC1 Graham Blockey
Morgue Official Marlene Sidaway*
Cpt. Windeler/BBC Newsreader Bernard Brown
Diane/WPC1 Helena Breck
Hennessy Sean Arnold**
Prof. Liawski Leonard Fenton
PC2/Glutinous Ad. voice/Soldier 2 . John Voce

STUDIO Anthea Davies (panel)
MANAGERS : Peter Marsh (grams)
Mark Callum (spot)

PRODUCTION Julia McLernon Room 6080 BH PABX: 5721/3721
SECRETARY:

Directed by Martin Jenkins

* to be released at 1600 on 16.3.85
** to be released at 1800 on 18.3.85

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Dramatised for radio by
the author

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SCENE 1

(WATER RUNNING FROM A TAP; THE KIND OF ECHO THAT YOU'D GET FROM A COLD, ALL-TILE KITCHEN AT NIGHT. A SWING-DOOR OPENS.)

1. ALISON : (OFF-MIC). Tracey?
2. TRACEY : (SURPRISED). Miss Wells ...
3. ALISON : (APPROACHING). Call me Alison, for God's sake. At least where the patients can't hear.
4. TRACEY : Sorry. We weren't allowed to at my last place. (TAP OFF).
5. ALISON : Well, this unit's too small to be formal. Look, I'm driving over into town, all right? I'll be gone for a couple of hours.
6. TRACEY : Night out? (KETTLE PUT ON).
7. ALISON : No, just got to move some stuff up into the new flat. The lease came through this morning and this is the first chance I've had to get away. I like the work ... but to be quite honest, I've had enough of living on top of it.
8. TRACEY : Does that mean your room'll be coming free?
9. ALISON : Don't drool, Tracey, you'll make little marks on your blouse. Yes, you can move down out of the attic as soon as I'm out of the way. Now, listen, it's about Mrs. Forester.
10. TRACEY : You want me to keep an eye on her?

1. ALISON :
No, it's that husband of hers. If he phones again, whatever you do, don't put him through to Dr. Jenner. He wants chapter and verse on everything and he keeps the boss talking for hours. Just tell him that his wife's ready for the implant and doing fine, and that everybody else is busy. Tell him he can visit her tomorrow.
2. TRACEY :
Right. (GETTING CUPS ETC.)
3. ALISON :
And don't encourage him too much. Everytime you reassure him, he turns it into a promise. The man's a menace.
4. TRACEY :
I think it's just sad. They really want a baby, that's all.
5. ALISON :
I suppose you've got a point. Anyway, I'll just check with Dr. Jenner, and then I'm off. Got everything you need?
6. TRACEY :
I'm just making Mrs. Forester a drink.
7. ALISON :
Right. See you later, if you're still around. (OUT).

SCENE 2

(JENNER'S OFFICE ... EDGE IN WITH VIVALDI PLAYING ON A SMALL TAPE DECK. A KNOCK ON THE DOOR.)

1. JENNER : (WORKING ON ACCOUNTS). Come!
2. ALISON : (ENTERING). It's me, Dr. Jenner. Just going into town.
3. JENNER: Lucky you. I'm stuck here with these end-of-quarter accounts and the discovery that after a life of science I can't do percentages. What's new with you?
4. ALISON : I've left Tom over in the animal house. Shouldn't be any problems there.
5. JENNER : (PERCEIVING THAT SOMETHING'S BOTHERING HER). But there's something else.
6. ALISON : Well ... it's that new girl, Tracey. (DOOR SHUTS) She's so young.
7. JENNER : (PLAYFULLY LICENTIOUS). Yeah. Isn't she?
8. ALISON : I'm serious. She's a nice kid but I'm not sure we should be letting her in on the real work that we do here. I'm not sure she'd understand it.
9. JENNER : I don't agree. She's a trained nurse, and with that kind of training you grow up fast no matter what you may look like on the outside. But I'll have a word with her, if you like.
10. ALISON : You mean, shut up and mind my own business.

1. JENNER : Not at all. Look.
- (BUZZ OF AN INTERCOM; AFTER A MOMENT, TRACEY ANSWERS).
2. TRACEY : (INTERCOM FILTER). Yes?
3. JENNER : Tracey, can you call into my office when you've got a moment?
4. TRACEY : Yes, Dr. Jenner.
- (THE INTERCOM IS SWITCHED OFF).
5. JENNER : See?
6. ALISON : I hope you're not going to make her think that I ...
7. JENNER : Don't worry. On your way, Wells, and don't come back sober.
8. ALISON : (MOVING AWAY). I'm only measuring for curtains.
(SHE BUMPS INTO TRACEY IN THE DOORWAY).
9. TRACEY : (OFF-MIC). Sorry.
10. JENNER : Come in, Tracey, and close the door. Take a seat, if you can find one. Just dump those magazines on the floor.
11. TRACEY : Will this take long? I left a kettle on in the kitchen.

1. JENNER : No. (SUDDEN SWITCH OF TONE; STILL FRIENDLY BUT SUDDENLY VERY BLUNT). Alison doesn't think you can cut it here.

(A STUNNED PAUSE; THEN ...)
2. TRACEY : Well, she's wrong, Dr. Jenner.
3. JENNER : I hope so. What do you think of what you've seen so far?
4. TRACEY : I like it.
5. JENNER : And it's about a million miles from the NHS, right?
6. TRACEY : I liked hospital work, as well. This is just different. And it's in the country.
7. JENNER : You should have seen this place when I found it. Farmhouse was a run - barn didn't even have a roof on it. The little access road was so overgrown, I drove up and down the valley for half an hour just trying to find the way in.
8. TRACEY : It's certainly a nice place to work. And to live.
9. JENNER : And what about the rest of it?
10. TRACEY : Rest of it?
11. JENNER : Come on Tracey, you've been here long enough to know the fertility work's only a sideline.
12. TRACEY : Nobody's told me any different.

1. JENNER : (CYNICALLY). And you haven't put two and two together on your own?

2. TRACEY : No.

(LONG PAUSE. AND THEN, IN A SUDDEN SWITCH OF MOOD -)

3. JENNER : Well, there's no point in asking you for help with these percentages, then. I'm sorry, you've got things to do, haven't you?

4. TRACEY : Mrs. Forester's drink.

5. JENNER: Mrs. Forester, yeah.

6. TRACEY : Do you want anything? Tea? Coffee?

7. JENNER : (RETURNING TO HIS WORK). No thanks, Tracey. I want us to talk again in the morning, all right?

8. TRACEY : Whenever you like. Good night.

9. JENNER : Sure.

(SHE GOES; AS SOON AS THE DOOR CLOSES, THERE'S A BUZZ FROM THE INTERCOM).

10. JENNER : Hello?

11. HORSLEY : (FILTER). Lynne Horsley, Doctor.

12. JENNER : You still in the lab, Lynne?

13. HORSLEY : I've hardly dared breathe. We've got an embryo that's fully viable and it's showing a hundred per cent normal development. I'd say we'll never have a better chance at an implant.

1. JENNER : And you'll be ready to go by morning?
2. HORSLEY : Soon as you like.
3. JENNER : Lynne, I'm going to bring Tracey in on this one, the new nursing assistant. Kind of baptism of fire, get her committed to the project.
4. HORSLEY : O.K. by me - it's the husband that worries me. I shouldn't like to be around when you have to explain things in six months' time.
5. JENNER : That's my problem, Lynne. For now we'll just let him think he's going to be a dad, okay?
6. HORSLEY : Rather you than me.
7. JENNER : I know. I'm going to be tied up here for a while longer. Tell the others, will you? (OUT).

SCENE 3

(THE SOUND OF THE LAST FEW DIGITS BEING ENTERED INTO A PUSH-BUTTON PHONE. RINGING TONE.)

1. TRACEY : (KEEPING HER VOICE LOW). Come on. Be there, this time.

(THE RINGING TONE GIVES WAY TO THE ON-LINE HISS OF AN ANSWERING MACHINE).

2. TRACEY : (CONT., OVER THE START OF THE MESSAGE).
Oh no! Not again.

3. CARSON : (ON TAPE). This is Peter Carson. I'm sorry, but I'm not home at the moment. If you'll leave your message after the tone, I'll call you back as soon as I can.

(A BURST OF TONE, AND THEN AN OPEN LINE. TRACEY SIGHS, AND THEN PLUNGES IN).

4. TRACEY : This is Tracey Pickford, Mister Carson. You probably don't remember me, but we were both at the same party a couple of weeks ago. You were telling three of us about the work you do. The nurses, remember? You did go on a bit. Anyway, I just started a new job at a place called the Jenner Clinic. It's not what I thought it was going to be. They're doing things here that nobody's supposed to know about. I only know what I've overheard, but ... I've got to tell you, it frightened me. I think you'd be interested. I've been trying to get hold of you for a couple of days now, but you're never in. If you call me back, for God's sake don't mention why. The number is ...

1. HORSLEY :

Tracey?

(TRACEY PANICS, AND PUTS THE PHONE DOWN WITH THE CALL UNCOMPLETED).

2. TRACEY :

Doctor Horsley ...

3. HORSLEY :

Have you seen Tom around? I've something to tell him about tomorrow.

4. TRACEY :

He went over to the barn ... sorry, the animal facility. He said he was going to give the monkeys their late feed and take a couple of biopsy samples. That was about half an hour ago.

5. HORSLEY :

(HOSPITAL CLOCK STRIKES NINE). Well, he hasn't resurfaced. I'd better see what he's up to.

6. TRACEY :

Shall I come with you?

7. HORSLEY :

Well ... I suppose it's okay. But stay with me, all right? Strictly only four of us are allowed into the containment section. Doctor Jenner's orders. (OUT).

SCENE 4

(JENNER'S OFFICE, WALKMAN MUSIC AS BEFORE.
HE'S PUNCHING THE BUTTONS ON A CALCULATOR).

1. JENNER :

(PLEASED). and another four from the
Smith account makes twelve and that's
the Mercedes taken care of. Now what next?

(AS HE PUNCHES THE CALCULATOR BUTTONS AGAIN,
THE OFFICE DOOR IS SLOWLY OPENED. NO REACTION
FOR A COUPLE OF BEATS, AND THEN ...)

2. JENNER :

I said no coffee, thanks, Tracey. (HE TURNS,
SLIGHTLY OFF-MIC). Tracey? (SUDDENLY STERNER,
HARSHER). What are you doing in here? You
know you're not allowed. What do you think
you're doing? (THEN, MORE APPREHENSIVELY).
What are you doing?

(THE OFFICE DOOR SWINGS SHUT AGAIN, SLAMMING
LOUDLY).

SCENE 5

(NIGHT SOUNDS OF THE COUNTRY. TRACEY AND HORSLEY ARE WALKING ACROSS THE COBBLES. COLD NIGHT).

1. HORSLEY : When we were getting ready for the last implant, I told Mrs. Forester not to worry, we keep trying until we get you pregnant. She said that's what my husband told me. (SWITCHING HER ATTENTION TO TRACEY). You cold?
2. TRACEY : A bit.
3. HORSLEY : Jenner's always going on about how idyllic and rural this place is. If you ask me, it's just downright bleak. Hold on while I open the door.
- (SHE OPENS THE DOOR TO THE ANIMAL FACILITY, CALLING OUT AS SHE DOES; HER VOICE CAUSES THE HINT OF AN ECHO INSIDE THE BUILDING).
4. HORSLEY : Tom?
- (BEFORE THE DOOR IS EVEN FULLY OPEN, THERE'S A SKITTERING AND A SHRIEKING THAT RAPIDLY DISAPPEARS INTO THE DISTANCE.)
5. TRACEY : (STARTLED). My God! What on earth was that?
6. HORSLEY : Damn monkeys! Someone's let them out! Inside, quick, before we lose some more!
- (A CHANGE IN ACOUSTIC TO A LIVE, BOOMY TILED INTERIOR; THE DOOR IS CLOSED FIRMLY. A FEW MONKEY-SOUNDS).

1. HORSLEY : They're everywhere! Tom!
2. TRACEY : Someone's opened most of the cages.
3. HORSLEY : (MOVING AWAY). They're all open. Tom!
Where the hell is the man. Tom.
4. TRACEY : I think I've found him, Dr. Horsley.
5. HORSLEY : (OFF). Found him! Where?
6. TRACEY : Behind the ... oh.
7. HORSLEY : (APPROACHING). Whatever's the matter?
oh, my God!
8. TRACEY : (STRUGGLING FOR CONTROL). I'll get the
first aid kit.
9. HORSLEY : (BLEAKLY, MATTER-OF-FACTLY). I rather think
he's beyond that now, don't you?
10. TRACEY : (WEAKLY). I'm sorry.
11. HORSLEY : No, I'm sorry. I'm not thinking straight.
(SHE TAKES A MOMENT TO GET HERSELF TOGETHER).
Er ... just go around the other side of the
table if you don't want to look at him. Wait
a minute - see all the fruit and stuff, is
the knife he was using still there?
12. TRACEY : (ON THE MOVE). I don't see it.
13. HORSLEY : I think his throat has been cut. Hard to
tell, there's so much blood.

1. TRACEY : There's no knife here, Miss Horsley.
2. HORSLEY : (PAUSE). That door behind you, just give it a push and see if it's open.
3. TRACEY : But that's the containment unit.
4. HORSLEY : Just do it, nurse. Is it locked?
5. TRACEY : No.

(THE DOOR SQUEAKS AS TRACEY PUSHES IT OPEN).
6. HORSLEY : Can you see anyone inside?
7. TRACEY : No, nobody.
8. HORSLEY : Right. (PAUSE) Now listen Tracey. We're going to go back to the main house. We're not going to walk, we're going to run. Can you run in those shoes?
9. TRACEY : Just watch me.
10. HORSLEY : When we get back to the house, we're going to lock the door behind us. I then want you to put on all the yard lights and keep a lookout at one of the windows while I tell Doctor Jenner and the others.
11. TRACEY : Shall I phone the police from the common room?
12. HORSLEY : (QUICKLY). No. Doctor Jenner's in charge of the clinic, he'll handle this. Now come on.
13. TRACEY : But who's out there? Who's done - this?

1. HORSLEY :

(SUDDENLY VERY CALM, VERY SERIOUS).

Pretend it's the devil himself, and get ready to run like you've never run before. And as I'm going to be right behind you, don't even look back or you'll be flat-out on the cobbles with my size threes printed on your tush. Are you set?

2. TRACEY :

We'll lose some more of the monkeys.

3. HORSLEY :

Forget the monkeys. We're saving our tails, not theirs. Go!

(SHE THROWS THE DOOR OPEN. IT SLAMS BACK AGAINST THE WALL. THE IMPACT HAS AN UNNATURAL, JARRING ECHO, WHICH RESOUNDS LIKE A DRUMBEAT AS IT FADES AWAY, TO GIVE WAY TO ...)

SCENE 6

(OUTSIDE. A SINGLE SET OF RUNNING FOOTSTEPS, MUFFLED SLIGHTLY BY THE INTERPOSITION OF A DOOR, HEADING TOWARDS US).

(AS THEY ARRIVE, THE DOOR IS FLUNG INWARD AND TRACEY, BREATHLESS, STUMBLES THROUGH. SHE TURNS, EXPECTING TO SEE DOCTOR HORSLEY RIGHT BEHIND HER).

1. TRACEY :

Doctor Horsley? (AFTER A MOMENT TO REALISE THERE'S NOBODY THERE, SHE CALLS LOUDLY INTO THE NIGHT). Doctor Horsley! Are you there? Doctor Horsley!

(EACH CALL GOES UNANSWERED ... EXCEPT FOR THE LAST. BUT THE ANSWER IS A FAR-OFF, TERRIFIED SCREAM WHICH CHOKES AND BUBBLES AWAY).

2. TRACEY :

Oh, no! No! (SHE SLAMS THE DOOR). Keys! Where are the ... (SOUNDS OF BOLTS BEING SHOT). There! Now come on, Trace, think straight. You're safe now, locked in. You've got to find the boss man, and tell him what you just ...

(SHE ENDS IN A GASP, AS ... SOMEONE GENTLY TAPS ON THE OTHER SIDE OF THE DOOR WITH OVER-LONG FINGERNAILS. THE SOUND IS LIKE CLAWS ON A SHROUD.)

3. TRACEY :

(BARELY ABLE TO SPEAK AT ALL). Who's there?

(THE TAPPING AGAIN, LOUDER).

4. TRACEY :

Who is it?

(THREE MEDIUM-STRENGTH BLOWS OF A FIST).

1. TRACEY :

Please, go away!

(THREE TERRIFIC HAMMERBLOWS, ROCKING THE DOOR IN ITS FRAME. TRACEY RUNS. WE STAY WITH HER).

2. TRACEY :

(ON THE MOVE). Doctor Jenner! Doctor Jenner! Please, anybody!

(SHE BURSTS THROUGH INTO JENNER'S OFFICE. FAINT, REEDY SOUNDS OF VIVALDI, AS BEFORE).

3. TRACEY :

Oh, no! Not you, as well!

(WAY BACK DOWN THE CORRIDOR, THE BLOWS ON THE DOOR BECOME A REGULAR, EVEN POUNDING ... WHATEVER'S OUTSIDE, IT DOESN'T SEEM LIKELY TO STAY OUTSIDE FOR LONG).

4. TRACEY :

Oh please God help me! Now come on, Trace, hold yourself together for God's sake ... er ... phone.

(SHE SNATCHES UP THE RECEIVER, HURRIEDLY DIALS 999).

5. TRACEY :

Police. And please, hurry ... hello? This is Tracey Pickford at the Jenner Clinic - no, I don't know the address, it's just the Jenner Clinic in the valley ... please, this is very urgent....

(IN THE DISTANCE, THE DOOR FINALLY SPLINTERS OPEN AND FALLS INTO THE CORRIDOR. SLOW FOOTSTEPS APPROACH).

6. TRACEY :

He's in! Oh, he's in!

(CLATTER OF THE RECEIVER BEING DROPPED.
WE CAN JUST ABOUT MAKE OUT SOMEONE AT THE
OTHER END OF THE LINE SAYING "HELLO? ARE
YOU STILL THERE?"ETC.)

1. TRACEY :

(CALLING OUT).. Who are you? What do you
want?

(THE FOOTSTEPS ARRIVE, AND STOP. A HISS -
A SIMPLE, CHILLING, ALMOST INHUMAN VOCALISATION).

2. TRACEY :

(TERRIFIED). Please, put down the knife.
Please put down the knife. Please ...
(SHE SCREAMS, LOUD AND LONG).

(AND AS TRACEY SCREAMS, AN AMPLIFIED EFFECT
TRAVELS ACROSS THE STEREO IMAGE - THE
EXAGGERATED SWISHING SOUND OF A SHARP BLADE
THROUGH THE AIR. AT THE POINT OF IMPACT,
SEAMLESS CUT TO ...)

SCENE 7

(... A SHORT BURST ON A POLICE HOWLER -
(THE NEWEST KIND, NOT THE OLD TWO-TONE SIREN)).

(SOUND OF A CAR PULLING IN TO THE SIDE ON A GRAVELLY ROAD SURFACE. ENGINE IDLES. WE CAN HEAR A SHEEP IN THE DISTANCE. FOOTSTEPS ARE APPROACHING).

1. CARSON : Something wrong?
2. SCHAFFER : (APPROACHING). I'm saving you a trip. The valley's closed.
3. CARSON : What, the whole valley?
4. SCHAFFER : Near enough. It's police business Sir. There's a roadblock in about half a mile or so, but you'll find it's easier to turn here. Okay?
5. CARSON : Wait a minute. Is there another road I can use?
6. SCHAFFER : (ALREADY MOVING AWAY). No, sorry.
7. CARSON : Aren't you going to tell me why?
8. SCHAFFER : You'll have to ring our information centre, Sir. Look, even I don't know what's going on yet.
9. CARSON : Well, can't I least get a message through to the Jenner Clinic?

(SCHAFER STOPS, RETURNS. FAINT THUNDER IN THE DISTANCE).

1. SCHAFFER : The Jenner Clinic? You something to do with that place?
2. CARSON : Not exactly. I got a message last night from a girl who works there. I've been trying to call her back, but there's been no reply.
3. SCHAFFER : Name?
4. CARSON : Peter Carson.

 (A BEAT, AS SCHAFFER THINKS IT OVER).
5. SCHAFFER : Right Sir. Follow me on to the village. Stay in my rearview mirror, don't try to pass me, and don't wander off when we arrive. (OUT).

SCENE 8

(THUNDER AGAIN, LOUDER, RAINFALL).

(OVER THE RAINFALL, FADE IN THE NOISE OF POLICE ACTIVITY, AS FOLLOWS; IT'S A GENERAL HUBBUB WITH THE LINES OVERLAPPING. WE ARE IN ON EMERGENCY OPERATIONS CENTRE AT THE HOTEL. EVERYBODY REQUIRED).

1. POLICEMAN 1: No, we're going to need at least six lines, as many as the engineers can rig ...
2. WPC 1: (ON THE PHONE). Tell him he can do his own blasted typing ...
3. POLICEMAN 2: (ENTERING). God only knows where we're supposed to put the caravans when they arrive. There's no space up at the clinic with all the forensic vans, and every time I get the car park cleared someone else shifts the cones and it fills up again.
4. WPC 1: Look, I'm a police constable, I'm not a secretary ...
5. POLICEMAN 1: Somebody's coming down to fix us a relay aerial. Right now there's nothing getting in and out of the valley but fresh air.

(AND OVER ALL THIS, CLOSER TO THE MIC, COMES SCHAFFER'S VOICE).
6. SCHAFFER : Our usual wonderful sense of organisation ... (ALOUD). Sergeants? Any sergeants here?
7. POLICEMAN 2: (IN PASSING, WITH NO DIFFERENCE). Who're you?

1. SCHAFFER : Schaffer, Detective-Inspector, dressed for the Greek Islands, called back from the airport, soaking wet, and not very happy.
2. POLICEMAN 2: Sorry Sir. Thought you were one of the locals. Where did you leave your car?
2. SCHAFFER : Outside, in the car park.
3. POLICEMAN 2: (MUTTERING AS HE MOVES AWAY). Am I wasting my time here, or what?
4. SCHAFFER : Any sergeants?

(JERRY CRICHTON, A POLICE SERGEANT, MAKES HIS WAY THROUGH THE CROWD).
5. CRICHTON : Mike!
6. SCHAFFER : Thank God for a face I can recognise. Who are this lot, Jerry?
7. CRICHTON : They're pulled in from all over. I think we got most of them from Mack Sennet.
8. SCHAFFER : Where's the chief?
9. CRICHTON : Stoneley? He just got down from the clinic.
10. SCHAFFER : What about an incident room?
11. CRICHTON : Over in the little schoolhouse, just across the road. There isn't the space up at the clinic now it's all been roped off, and we needed somewhere big enough to put all the victims.

1. SCHAFFER : The word that I heard used was 'massacre'.
2. CRICHTON : Ten of them, they reckon. No survivors that we know of.
3. SCHAFFER : Right. See that civilian, over by the door? Arrived just after me.
4. CRICHTON : Got him.
5. SCHAFFER : Name's Peter Carson. Picked him up on the way in. Said he was visiting one of the staff.
6. CRICHTON : Did he bring a wreath?
7. SCHAFFER : Do me a favour, and put him out of the way somewhere. I'll find out where he fits in as soon as I get the chance.
8. CRICHTON : It'll have to be here in the hotel. Back room be all right?
9. SCHAFFER : Yeah, fine. Just make sure he doesn't get the chance to wander around asking questions. Now, you say Stoneley's across the road ... ? (OUT).

SCENE 9
THE SCHOOLROOM

(QUIETER, BOOMY ACOUSTIC; FURNITURE IS BEING DRAGGED AROUND THE FLOOR AT THE OTHER END OF THE HALL. STONELEY, THE CHIEF SUPERINTENDANT, RAISES HIS VOICE TO BE HEARD.)

1. STONELEY : Which of you's from the morgue?
2. MORGUE LADY : I am.
3. STONELEY : Got everything you need?
4. MORGUE LADY : No trouble. We'll be using the desks as trestles.
5. STONELEY : Well, before you start laying the body bags out, get some screens around them. We're going to have all kinds of traffic coming through here.
6. MORGUE LADY : Sorry. Didn't bring any.
7. STONELEY : Use the ones with the kids' drawings on.
8. SCHAFFER : (APPROACHING). Chief?
9. STONELEY : Mike. Where have you been?
10. SCHAFFER : Well, I was nearly on the plane. I sent Joanne and the kids ahead.
11. STONELEY : Oh, yeah?
12. SCHAFFER : (UNDERSTATING HEAVILY). She wasn't pleased.
13. STONELEY : Think of the fun you can have here, instead. What've you been told?

1. SCHAFFER : Only about a fire and multiple deaths at the clinic. No details.
2. STONELEY : Someone's supposed to be checking their staff records with the DHSS. Is that you?
3. SCHAFFER : No. I only just got here.
4. STONELEY : Well, chase it for me will you when you get the chance? We need to know if we've got a full body count or not.
5. SCHAFFER : Ten of them, right?
6. STONELEY : We think we may be one short, but we can't be sure until we get those records.
7. SCHAFFER : How did it happen?
8. STONELEY : Don't know. I'm waiting for a report from the fire people, but there are problems with this rain. We can't get enough plastic sheets together to cover the entire site, and the ones we have got won't stay down in the wind. Last night about eleven, we received this weird emergency call from the clinic. (HANDS SCHAFFER A PAPER). Five minutes later the place went up in smoke.
9. SCHAFFER : Someone was obviously very frightened.
10. STONELEY : It was nearly half an hour before we got anybody on the scene, and it was well alight by then.
11. SCHAFFER : How come nobody survived?
12. STONELEY : Because they were all dead when the gas tank blew taking the roof off, that's why. Four bodies are so burnt they're unrecognisable, but the other six were all stabbed or cut up in some way.

1. STONELEY (CONT.) : One girl crawled out of the yard into a field, then somebody caught up with her. She's the last one we've found. Hacked to pieces. We know she was a patient, a Mrs. Forester, because she had one of those plastic tags on her wrist.
2. SCHAFFER : Who the hell would do something like this? (PAUSE). Ten people.
3. STONELEY : That we have to find out.
4. SCHAFFER : What exactly did the clinic do?
5. STONELEY : A baby farm.
6. SCHAFFER : Really?
7. STONELEY : Yeah, private test tube stuff. Also fertility checks, genetic screening, artificial insemination ... there's one of their catalogues around here, somewhere.
8. SCHAFFER : But seemingly only one patient on the premises.
9. STONELEY : Can't be certain. Could have been standard, I just don't know. I'm hoping that the fire didn't get all the records.
10. SCHAFFER : Think they'll give us any leads?
11. STONELEY : My Boy's World Book of Detection says it's the obvious place to start. Who knows what we'll dig up?
12. SCHAFFER : Right - so what do you want me to do.
13. STONELEY : Well as everything's running with its usual glacial smoothness around here, you talk to all the farmers in the valley.

1. STONELEY (CONT.) : Don't start a panic but tip them off to be very careful. Find out what they saw last night, and have them watch for anyone on their land.
2. SCHAFFER : Wow. All the really exciting stuff.
3. STONELEY : For what it's worth, I reckon that our lad with the knife is still out there somewhere. We'd got the valley sealed within the hour, and I've had a helicopter checking around over the tops. There's nothing up there but grass and sheep's diddlies. My bet is he's gone to ground.
4. SCHAFFER : Right. I'll have to see if I can borrow a coat. Oh, and I left somebody called Carson over at the hotel. Name mean anything?
5. STONELEY : Not unless his first name happens to be Kit. Who is he?
6. SCHAFFER : Don't know, but he was heading for the clinic. Want me to bring him over, before I get on the road?
7. STONELEY : Yeah, let's get him out of the way. (OUT).

SCENE 10

EMERGENCY OPERATION CENTRE AT THE HOTEL

(BACKGROUND AS BEFORE, WITH SOMEONE DOING A HAMMER-AND-NAILS JOB SOMEWHERE ON THE OUTSIDE OF THE BUILDING).

1. CRICHTON : Where do you think you're going?
2. CARSON : I thought you'd forgotten me.
3. CRICHTON : No chance Mr. Carson. Back in the dining room, please.
4. CARSON : Am I under arrest?
5. CRICHTON : Now you're being difficult?
6. CARSON : I think I'm being more than reasonable. Is somebody dead?
7. CRICHTON : (SOFTLY). Now, why should you want to say a thing like that?
8. CARSON : Forget it. I'll go back in the dining room.
9. SCHAFFER : (APPROACHING). Ah, Mr. Carson? We're ready for you. Come with me.
10. CARSON : (TO CRICHTON). Sorry.
11. CRICHTON : (COLDLY). Don't mention it.
12. SCHAFFER : And we'll need a WPC for the statement.
(CATCHES ONE AS SHE PASSES). Excuse me.
Do you type?
13. WPC 1: (WITH A FEROCITY THAT'S TOTALLY UNEXPECTED).
No, I bloody don't!

SCENE 11

(RAIN DRUMMING ON A WINDOW OF A SMALL ROOM).

(A DOOR OPENS).

1. SCHAFER : (FROM THE DOORWAY). Sir? I've got him.
2. STONELEY : (CLOSE BY: AS IF JUST DISTURBED FROM A
 CONTEMPLATIVE MOMENT). Bring him in.
 (AS THEY ENTER AND CLOSE THE DOOR BEHIND
 THEM). I thought we might as well use the
 headmaster's office, while we're here. We
 can browse through his Ladybird Books when
 things get slack. You Carson?
3. CARSON : Yes.
4. STONELEY : Right. Let's start from the top. What do
 you do for a living?
5. CARSON : I'm with a research agency. Mostly tracing
 records and documents, library work, that
 kind of thing.
6. SCHAFER : (SHARPLY). Is that like journalism?
7. CARSON : No. Nothing like it, really.
8. STONELEY : What were you doing last night?
9. CARSON : Why?
10. STONELEY : (QUIETLY PERSISTENT, AND GIVING NOTHING AWAY).
 Just tell me.
11. CARSON : Around eight o'clock, I went around to meet
 some people I work with. I got home around
 eleven, and there was a message on my answering
 machine from a girl called Tracey. She works
 at the clinic.

1. SCHAFFER : What was the exact time of the message?
2. CARSON : I don't know. It's only a cheap machine, it doesn't keep a log.
3. STONELEY : And what did this Tracey have to say?
4. CARSON : Not much. She'd been trying to get hold of me, she couldn't, would I ring her back, it was urgent ... so I tried to ring her this morning, got no reply - several times. So I came out.
5. STONELEY : Just like that.
6. CARSON : My job's very flexible. (A BEAT). Actually, there's not much work around at the moment.
7. STONELEY : (GETTING UP). So let me get this straight. This old friend calls you up ...
8. CARSON : I hardly know her.
9. STONELEY : Oh?
10. CARSON : We've only met once.
11. STONELEY : You hardly know her. You don't know why she wanted to contact you. You don't even know what about.
12. CARSON : You've got it all.
13. STONELEY : (AFTER A BEAT). Come with me, Mr. Carson.

(HE STANDS, GOES TO THE DOOR, OPENS IT).

1. STONELEY : Okay, Mike. You can get going around the farms, now.
2. SCHAFFER : Right.
3. CARSON : What about me?
4. STONELEY : This way.

SCENE 12
THE TEMPORARY MORGUE

1. STONELEY : (CALLING OUT LOUD). Anyone around?
2. MORGUE LADY : Well, none of this lot's likely to wander off.
3. STONELEY : Unzip the Pickford girl for an identification will you?
4. MORGUE LADY : Will do.
5. CARSON : What's the idea?
6. STONELEY : You'll see. Give me a hand with this partition.

(SOUND OF A FREE-STANDING WOODEN PARTITION BEING SLID A FEW INCHES ACROSS FLOORBOARDS).
7. MORGUE LADY : There you go. Pickford, Tracey Anne. Only a tentative identification so far.
8. STONELEY : Well, Mister Carson can help us with that. How about it, Mister Carson?
9. CARSON : (DEEP BREATH, LOOKING AWAY). Oh, God.
10. STONELEY : Get a good look. We want you to be sure.
11. CARSON : I've seen as much as I need, thanks.
12. STONELEY : She is a bit of a mess, isn't she? But it is her?
13. CARSON : Yes.
14. STONELEY : Good. (TO MORGUE LADY). Thanks.

1. MORGUE LADY : Any time. Can I interest you in any of the others?
2. STONELEY : I don't think Mister Carson's quite up to it.
3. CARSON : No, he isn't.
4. MORGUE LADY : We should be able to move everything into town sometime day after tomorrow.
5. STONELEY : Fine. Come along then Mr. Carson.

(SOUND OF THE PARTITION BEING SLID BACK).
6. CARSON : And what was that intended to achieve?
7. STONELEY : Just a little ... litmus test.
8. CARSON : And did I pass?
9. STONELEY : Well, you went all the right colours.
(SHOUTS). Constable!
10. POLICEMAN 2: (DISTANT). Sir!
11. STONELEY : Find somebody to take Mister Carson's statement, will you?
12. POLICEMAN 2: (APPROACHING). Yes, sir. There's a couple of messages for you, both radioed in from the roadblock.
13. STONELEY : Oh?
14. POLICEMAN 2: The missing girl's turned up. She decided to stay overnight at her flat in town. She was on her way in this morning, but she went off the road with a broken windscreen.

1. STONELEY : This is the girl on the staff?
2. POLICEMAN 2: That's the one, name of Alison Wells.
A car's bringing her in. The other message,
you're not going to like.
3. STONELEY : Well, it's so good of you to show such
consideration for my feelings. But since
this is a police force and we're all
grown-ups here, why don't you just break
it to me the hard way?
4. POLICEMAN 2: There's somebody in a big black car on his
way in to see you. He's got all the right
documents and he knows everything that's
going on here. He's got government written
all over him. His name's Hennessy.
5. STONELEY : (GROANING). Ohhhh, no. This is where life
starts to get complicated.
6. POLICEMAN 2: I said you wouldn't like it, Sir. (OUT).

SCENE 13

(A PUBLIC TELEPHONE IN A HOTEL LOBBY;
SLIGHTLY-MUFFLED MUZAK IN THE BACKGROUND.
WE'RE WITH ROGER FORESTER, MAKING A CALL.
WE HEAR THE RINGING-OUT TONE, AND THEN ...)

1. OPERATOR : Operator. Can I help you?
2. FORESTER : I've been trying to get through to the Jenner Clinic on Langstone 118. I've been trying for a couple of hours, and I'm just not getting anywhere. Now it doesn't even seem to connect. Can you check it for me?
3. OPERATOR : Langstone 118? I'm sorry, there's a fault on that line.
4. FORESTER : But I have to contact them. My name's Roger Forester, and my wife's a patient there. I'm expecting some news today.
5. OPERATOR : There don't appear to be any calls going in or out. I'll report the fault that's all that I can do.
6. FORESTER : How long's it going to go on?
7. OPERATOR : I really can't say. Try again in a couple of hours.
8. FORESTER : (NOT HAPPY). Oh ... thanks.
(HE PUTS THE PHONE DOWN. SIGHS HEAVILY).
(OUT).

SCENE 14

HEADMASTER'S STUDY

(EVERYBODY REQUIRED. WE CUT TO STONELEY IN FULL SPATE, VERY ANGRY).

1. STONELEY : You are joking. You're not going to tell me that you've got that kind of authority.
2. HENNESSY : (A REPELLENT SMOOTHY, BUT HE KNOWS ENOUGH TO BE DIPLOMATIC). I've got all the authority that I need, Superintendant. But I suggest that you call your Chief Constable for confirmation.
3. STONELEY : Stop the investigation? Pull out, just like that?
4. HENNESSY : The investigation will go on. But with special teams with specialist knowledge.
5. STONELEY : What do you think this is? We're talking multiple murder - ten people dead - several brutally murdered. When the press get hold of it.....
6. HENNESSY : Please, Superintendant, this is getting us nowhere. Call your Chief Constable.
7. STONELEY : (STARTING TO DIAL). That's exactly what I'm going to do. And then, Mister Hennessy or whatever your name is, I'm going to ask you to get back in your car and leave us to get on with our job. Hello? CC's office, please. Stoneley, it's urgent. Sir? I've got a Mister Hennessy with me, he's waving a lot of papers that I know nothing about, but ... Sir?

(WITHOUT FURTHER COMMENT, STONELEY QUIETLY REPLACES THE RECEIVER).

1. STONELEY : One question. Why?
2. HENNESSY : (NO REPLY).
3. STONELEY : No explanations. I see.
4. HENNESSY : I don't have to tell you anything. (PAUSE). Jenner had a government grant. He was doing research for us.
5. STONELEY : He was making babies in bottles.
6. HENNESSY : That as well. But all this needs specialised handling, and your men aren't specialists. My people are. I'm sorry.
7. STONELEY : You should be.

(HE MOVES TO THE DOOR, OPENS IT. ACTIVITY OUTSIDE AS THE INCIDENT ROOM SETUP MOVES TOWARDS COMPLETION. STONELEY CLAPS HIS HANDS FOR SILENCE; THE ACTIVITY DIES).

8. STONELEY : I want your attention, please. I'm only going to say this once. Firstly, I want you to know that you've done an excellent job here. Many of you don't have any experience of this kind of setup, and you've been thrown in at the deep end, so what I'm about to say bears no relation to your performance today. (A BEAT). Now, get all this stuff out and back into the vans. Every last scrap of it. Sergeant, get on the radio and call everyone back in. And I mean everyone. (A LONG, STUNNED SILENCE). That's all.

(THE SILENCE BREAKS INTO DISBELIEVING CHATTER).

1. HENNESSY : (TO STONELEY). It would help if you could keep up a presence until our units move in.
2. STONELEY : (IN LOWERED VOICE, WITH UNDISGUISED BITTER VENOM). Would it. Well, isn't that a pity. (ON THE LAST WORD, HE WALKS AWAY. HENNESSY CALLS AFTER HIM).
3. HENNESSY : Stoneley! Wait a minute! (EDGE OUT).

SCENE 15

(INTERIOR OF A MOVING POLICE VAN. BOUNCING ON A ROUGH ROAD, THE ENGINE WORKING HARD TO CLIMB IN LOW GEAR. LOW WIND OUTSIDE).

1. CRICHTON : Think you could fancy living around here, Mike?
2. SCHAFFER : Me? No chance. What's it like in winter?
3. CRICHTON : The same, only white. Hey, look, this one's seen us coming.
4. SCHAFFER : (WEARILY). Oh, God, he looks just like the last one. I bet if he takes that cloth cap off, his head comes to a little point.
5. CRICHTON : Shut up, he's watching.
(THE VAN HALTS, HANDBRAKE ON).
6. SCHAFFER : And standing upright. That's half his braincells working overtime already.
(DOORS SLIDE, THEY GET OUT. EXTERIOR ACOUSTIC).
7. SCHAFFER : (CALLING). Excuse me Sir, you own this place?
8. GASKELL : Don't own it. I'm the tenant, though.
9. SCHAFFER : Close enough. Like to ask you a few questions and have a look around, if that's all right, Mr. er
10. GASKELL : Gaskell - Albert Gaskell. Something to do with the clinic, is it?
11. SCHAFFER : You know about that?

1. GASKELL : I should think everyone in the valley must know about it. Made enough of a bang when she went up.
2. SCHAFFER : (PATIENCE STRETCHING). Would you mind telling us what you saw?
3. GASKELL : What I saw - well, I'd just gone to bed. Got up when I heard it go off, and when I looked over towards the village I could see the light of the fire on the hillside.
4. SCHAFFER : Did you call the emergency services?
5. GASKELL : No.
6. CRIGHTON : Why not?
7. GASKELL : Why not? Couldn't. No telephone.
8. CRICHTON : You've got a line.
9. GASKELL : Oh, there's a line, but we didn't pay the bill so they cut us off. We haven't missed it.
10. CRIGHTON : (MOVING AWAY). I see.
11. SCHAFFER : Didn't you do anything?
12. GASKELL : Wasn't long before some of your fellows came tearing down the road. You get a good view of the approach from up here, as they turn in by the lake. Saw that girl's car run off the road, not half an hour back.
13. SCHAFFER : Don't miss much, do you? See anything strange or unusual yesterday?
14. GASKELL : Village was busy.

1. SCHAFFER : Besides that. Any strangers around, or anyone moving in the fields.

2. GASKELL : Not at this time of year. Someone get killed, did they?

(SCHAFFER REALISES THAT GASKELL ISN'T AS DIM AS HE WOULD HAVE LIKED TO BELIEVE).

3. SCHAFFER : (CAREFULLY). It was a big accident. It would have been a miracle if they didn't.

4. GASKELL : If it was an accident, why start looking for strangers?

5. CRICHTON : (FROM EVEN FURTHER AWAY). Can I get into your barn?

6. GASKELL : (TURNING TO HIM). It's a stiff latch. Wait a minute.

(AS GASKELL SPEAKS, THERE'S A SOUND FROM THE VAN'S RADIO - THE USUAL KIND OF INCOMPREHENSIBLE SHASH).

7. SCHAFFER : I'll just take the message, and join you in a minute.
(VAN DOOR SLIDES).

8. SCHAFFER : This is Delta four.

9. P.C. 1 : (ON RADIO). Fold your tents and back to base, lads. Operation's suspended.

10. SCHAFFER : What do you mean, suspended?

11. P.C. 1: Little contretemps with a certain boffin from the Home Office, and our beloved leader seems to have come off worst.

1. SCHAFFER : I don't believe it.
2. P.C. 1: More than that I will not say. Anyway, cut the chat and clear the air. I've got another five calls to make.
3. SCHAFFER : Delta four out. (TO HIMSELF). I don't get this. (AND THEN ALOUD, TO REACH CRICHTON). Forget the guided tour, Jerry. We've been recalled.
4. CRICHTON : (APPROACHING). Why?
5. SCHAFFER : Don't know, but we've got to about-face and head for home. Where's our Albert?
6. CRICHTON : Inside the barn, somewhere.
7. SCHAFFER : (SHOUTING). Mister Gaskell?

(NOTHING).
8. SCHAFFER : Mister Gaskell?

(NO RESPONSE AT ALL. FAINT WIND, HOWLING ACROSS THE FELS. HOLD FOR LONG ENOUGH FOR UNEASE TO SET IN).
9. CRICHTON : Shall I get him?
10. SCHAFFER : (CLIMBING INTO VAN). No, forget it. Let's go.

(THE VAN STARTS UP, MOVES AWAY; ENGINE NOISE DWINDLES RAPIDLY, LEAVING THE FAINT WIND-SOUNDS AS BEFORE. HOLD FOR A FEW SECONDS, AND THEN ... A NONHUMAN CRY, LIKE A WHISPERED GASP OF TRIUMPH. A WOODEN DOOR - A BARN DOOR - BEGINS TO CREAK SHUT. SLOWLY AT FIRST, BUT THEN ACCELERATING. IT SLAMS WITH A LOUD REVERBERATION ... LIKE ONE OF THE GATES OF HELL).

SCENE 16

THE HOTEL'S DINING ROOM ...

1. CARSON : (ENTERING). In here? Again?
2. WPC 1: (FOLLOWING, WITH THE SOUNDS OF THE EXODUS IN THE BACKGROUND BEHIND HER). Look, just stick around while I check, all right? If they don't want you for anything else you can probably go. The rest of us seem to be on our bikes already.
(SHE LEAVES HIM, CLOSES THE DOOR).
2. ALISON : (FROM THE DEPTHS OF THE ROOM). They told me the same thing. That's probably the last you'll see of her.
3. CARSON : (STARTLED). Sorry ... didn't see you there.
4. ALISON : That's because I'm in a kind of merging-with-the-wallpaper mood. Who are you?
5. CARSON : Peter Carson.
6. ALISON : Should I know you?
7. CARSON : I've no idea. Who are you?
8. ALISON : Alison Wells. Sole survivor.
9. CARSON : Really?
10. ALISON : Oh, I wasn't here. But I should have been. By now I should have been bagged up and tagged like all the others. It got late, I got tired, I didn't feel like the drive back ... so I missed the party.
11. CARSON : Did they take you ...

1. ALISON : An identification of each one - what was left of them. (PAUSE).
2. CARSON : Want to talk about it?
3. ALISON : Not much.
4. CARSON : That's a relief. I'm a lousy listener.

(ALISON RESPONDS SLIGHTLY TO THIS ATTEMPT TO LIGHTEN HER UP).
5. ALISON : Should I know you?
6. CARSON : I wouldn't think so. I knew Tracey, one of your nurses here ... very slightly.
7. ALISON : Tracey Pickford - a nice girl.
8. CARSON : Yes well - she was trying to phone me last night.
9. ALISON : Why?
10. CARSON : I don't know definately. When she phoned me, she more or less said that she'd come across a story I might be interested in. I'd let her think I was a journalist.
11. ALISON : And you aren't?
12. CARSON : I can't get an NUJ card. And without a card, I can't get anyone to look at me for a job. It was at a party, and I suppose I was trying to be flash. She ... was a good-looking kid.
13. ALISON : (WITH A BARELY DETECTABLE TRACE OF HARD CALCULATION). What was the story?

1. CARSON : I don't know.

(A PAUSE; ALISON IS BEGINNING TO CALCULATE HARD, ALTHOUGH CARSON ISN'T AWARE OF THIS).

2. ALISON : I don't suppose you'll be driving back to town?

3. CARSON : When I get the chance. Why?

4. ALISON : I got a broken windscreen and a couple of of bad dents. They towed my car off to the garage.

5. CARSON : I'll give you a lift. It's no problem.

6. ALISON : Thanks.

7. CARSON : If you're sure you'll be okay.

8. ALISON : I'm not sure of anything. One step at a time, all right? (OUT).

SCENE 17

(THE SCHOOLHOUSE AGAIN. WE JOIN SCHAFFER AND STONELEY IN MID CONVERSATION. BOTH TIDYING PAPERS ETC.).

1. SCHAFFER : But how could he do that?
2. STONELEY : He's done it. I've got to hand over everything to a bunch of army planks. God knows what's supposed to have been going on at that clinic.
3. SCHAFFER : It's not right.
4. STONELEY : Don't I know it. We should have tipped the press off straight away. They'd never have been able to take it off us then.
5. SCHAFFER : And now we're out of it completely. That's not even supposed to be possible.
6. STONELEY : The rules suddenly aren't working anymore. I'm not just knuckling under, you know.
7. SCHAFFER : Good.
8. STONELEY : I'm going to leave someone, a token presence here in the village. One man, with a telephone and all the information we've got so far.
9. SCHAFFER : Good idea.
10. STONELEY : The school's out of use for a few more weeks yet, so I've fixed up to keep on using the headmaster's office as a base. I'll get you a camp bed, a stove and a few bits and pieces like that.
11. SCHAFFER : (STARTING TO REALISE). Wait a minute ...

1. STONELEY : But you can probably get most of your meals across the road in the hotel. And we'll get you a wireless, and there's all those Ladybird books for you to read ...

2. SCHAFFER : I'm on holiday!

3. STONELEY : Your wife and kids are on holiday. You missed the plane, remember? And I wouldn't want you to hang around the house and mope for the next fortnight. (SERIOUSLY). And I need you here, Mike. There's a maniac out there, and he's on our patch. Nothing any jumped-up civil servant says can change that.

(SOMEONE KNOCKS ON THE OPEN DOOR).

4. STONELEY : Yes?

5. FORESTER : (FROM THE DOORWAY). Excuse me - but my name's Roger Forester. My wife's supposed to be at the Jenner clinic. Could you please tell me what is going on?

6. STONELEY : Get Mr. Forester a chair, Mike. (OUT).

SCENE 18

(MUSIC - UNEXPECTED, SLIGHTLY DISORIENTING EFFECT - THE OPENING BARS OF JOHN LENNON'S RENDERING OF AIN'T THAT A SHAME).

(AFTER A COUPLE OF SECONDS, THE MUSIC IS LOST IN THE SQUEAKS AND TONES OF A RADIO BEING RE-TUNED. THE ACOUSTIC OF A CAR'S INTERIOR SLOWLY CREEPS IN DURING THE NEXT COUPLE OF SNATCHES).

1. ILR NEWS TYPE : And if you're driving into the city from the west, beware of long tailbacks from workings on the ring road. Emergency traffic lights are in operation, but expect delays of anything up to half an hour ...
2. GLUTINOUS AD VOICE-OVER: Many holiday companies offer a no-surcharge guarantee - but the catch is in the small print ...
3. BBC NEWSREADER : And here are the main points again. A light plane has crashed in the Cairngorms, killing three people. Mortgage rates are set to rise, but the building societies aren't saying when. And the controversy continues over Roland Rat's OBE.
(THE RADIO IS SWITCHED OFF).
4. CARSON : Nothing.
5. ALISON : Perhaps it's too soon.
6. CARSON : Hardly. The news is almost a day old by now.
7. ALISON : Well, to be quite honest, I don't really want to hear about it.
8. CARSON : Sorry, I wasn't thinking. You sure you want to do this?

1. ALISON : Yeah, I need some company tonight. As long as it's okay with you.
2. CARSON : Of course. But it's no palace, you know.
3. ALISON : That's all right. I'm no princess, either.
(OUT).

SCENE 19

LATER THAT NIGHT

(MUSIC ON A RADIO, FAINT TRAFFIC NOISES
OUTSIDE A WINDOW).

1. CARSON : 'Nother beer? Pizza?
2. ALISON : No room. Just want to sit here and
creak at the seams. (A PAUSE. AND THEN).
Do you know what I keep thinking of?
3. CARSON : What?
4. ALISON : That damn car of mine. When it's fixed, I'm
going to have to go out and get it back.
I don't want to go.
5. CARSON : We'll work something out.
(A LONG PAUSE. AND THEN).
6. ALISON : What are you thinking about?
7. CARSON : Nothing, really.
8. ALISON : No, go on.
9. CARSON : I was wondering how Alan Whicker got his
NUJ card.
10. ALISON : (AS THE MUSIC STOPS). I'm sorry I asked.

(THE MUSIC ENDS, THERE'S A SILENCE).
11. CARSON : I bet he knew somebody. (OUT).

SCENE 20

(FADE INTO STONELEY'S OFFICE, BACK AT HIS POLICE STATION).

1. STONELEY : Oh, Judy ...
2. WPC 2: (PASSING). Chief?
3. STONELEY : (LOWERING HIS VOICE, SEMI-CONSPIRATORIALLY).
Do something for me, will you?
4. WPC 2: (LIKEWISE). I told you, Christmas was a
one-off ...
5. STONELEY : (SQUASHING THE IDEA DISMISSIVELY). No ...
just ring the morgue and tell them I'm
bringing somebody around this afternoon.
It's unofficial.
6. WPC 2: (NONPLUSSED, AND SLIGHTLY DISAPPOINTED).
Oh. All right.
(OUT).

SCENE 21

AN OFFICE

1. CARSON:

(ON THE PHONE) Supposing I dig up something interesting ...

(A TELEPHONE GIVES A SINGLE RING BEFORE BEING QUICKLY ANSWERED BY CARSON, BRISK AND BUSINESSLIKE)

... Oh just a sec.

Davies research bureau. No, sorry, she's at lunch. They all are. Listen, I'm on the other line, can I get one of them to call you back? Cheers.

(SWITCHING BACK TO HIS OTHER CONVERSATION)

Sorry about that. So look, supposing I dig up something interesting and it's really worth pursuing, who do I bring it to? Newsdesk or features? No, I'm talking about a completed piece for a straight sale, thousand words minimum. No, I'm not NUJ, but they've said they'll consider me if I can show them some professional credits. You know the kind of thing. So hang on, how do you spell that? And the extention number?

(OUT)

SCENE 22

(THE TOWN MORGUE. LOTS OF BOOMY ECHO, AS WOULD
SUIT NOT-TOO-LARGE TILED SPACE. STONELEY IS
TALKING TO THE MORGUE LADY CLOSE TO THE MIC.
FX. OF THE MORGUE LADY WASHING HER HANDS.)

1. MORGUE LADY: You'll have me shot, bringing him in here like this.
2. STONELEY: Wouldn't have to carry you very far, then, would they?
3. MORGUE LADY: Few more hours and you'd have been wasting your time.
4. STONELEY: Why?
5. MORGUE LADY: (IGNORING THIS) Is he all right?
6. STONELEY: Yeah, he's the resilient type. (RAISING HIS VOICE)
You all right, Mister Forester?

(FORESTER IS SOME DISTANCE OFF-MIC; HUMBLLED,
SHOCKED, FIGHTING FOR CONTROL AND STARTING TO WIN.)
7. FORESTER: I just need another minute.
8. STONELEY: (TO MORGUE LADY) Now, what are you talking about?
9. MORGUE LADY: Pathology have been given instructions. No notes
to be made on any of the bodies, nothing about
the injuries - nothing in the log book. There's
a special van coming up some time this afternoon
to cart them all away, destination unspecified.
It'll be just like they were never here.
10. STONELEY: Timed it well, then, didn't I?
11. MORGUE LADY: Wait a minute. Forester ... Does that mean you've
just been looking at .. ?

1. STONELEY: Yes, his missus. Thanks for the favour, I owe you one.

(STONELEY WALKS ACROSS THE TILED AREA TO SIT BESIDE FORESTER; WE MOVE WITH HIM, LEAVING THE SOUND OF RUNNING WATER IN THE BACKGROUND. ONCE THE SHIFT IN LOCATION HAS BEEN ESTABLISHED, THE WATER IS SHUT OFF AND WE FAINTLY HEAR THE MORGUE LADY WALK OUT THROUGH FLAPPING PLASTIC DOORS.)

2. STONELEY: How's it going, now? (PAUSE) You O.K.?

3. FORESTER: I'll be all right. Don't worry about me.

4. STONELEY: No easy way of doing something like this, I'm sorry. You sure you're ... ?

5. FORESTER: (CUTTING ACROSS HIM) Yes. Please ... just tell me how I can help you find this ... whoever did it.

6. STONELEY: Ah. Now this is where we hit our fundamental difficulty.

7. FORESTER: Difficulty?

(THERE'S THE FAINTEST HINT IN STONELEY'S MANNER THAT HE'S RIGGING SOMETHING HERE ... ENOUGH TO BE APPARENT TO US, BUT NOT TO FORESTER.)

8. STONELEY: Well, as of yesterday, the police involvement in this whole thing has been suspended.

9. FORESTER: But ...

10. STONELEY: Also I've just heard that they're going to whip all these bodies away to some secret little hideaway and if you're lucky you might get handed a box of ashes to bury in six or seven months' time.

1. STONELEY (CONT ...): That's assuming you play the game and don't ask awkward questions. But I'll tell you something, Mr Forester. We had that valley closed up tighter than a cat's backside in winter. Another day, maybe less, and we'd have had him. Guaranteed.
2. FORESTER: Suspended on whose say-so? Who's responsible?
3. STONELEY: Beats me. It just came down from on high and we had no choice but to knuckle under. Now, this is in confidence, you realise. I wouldn't advise you to do anything rash ... like take it to the media, you know, Panorama, World in Action ... or pester your MP ... any idea who your MP is?
4. FORESTER: No.
5. STONELEY: I can find out for you, if you need it ... but what I'm advising is that you should forget the whole thing, put it behind you, let this whole, er, monstrous injustice just roll on over you.
6. FORESTER: And that's your advice.
7. STONELEY: Well ... I don't see how I could put it much more plainly.
8. FORESTER: (STANDING) Guidelines and recommendations much appreciated, Inspector. And thank you for the private viewing. It's going to make everything a lot easier from now on.

(HE STRIDES OFF DETERMINEDLY, AND EXITS THROUGH THE PLASTIC DOORS.)
9. STONELEY: (TO HIMSELF) Wind 'im up, and watch him go.

(OUT)

SCENE 23

(FADE IN TO OUTDOOR ATMOSPHERE, TOWPATH PUB;
PEOPLE SITTING OUTSIDE IN THE EARLY EVENING.
OCCASIONAL BIRDCALL, BARGE PASSING.)

1. CARSON: (APPROACHING) You okay here, or do you want to go inside?
2. ALISON: Fine for now. We can move in when it starts to get cold.
3. CARSON: Are you going to drink this?
4. ALISON: Assuming it's what I asked for. Why not?
5. CARSON: It looks like somebody's ... no, forget it. Cheers.
6. ALISON: Likewise.
7. CARSON: So, tell me about your day.
8. ALISON: Couple of agencies, lots of phoning, a long trip through the New Scientist job ads with a magic marker and a spirit of optimism ... nothing with any conversational value in it at all. What about you?
9. CARSON: I've been digging.
10. ALISON: For what?
11. CARSON: Come on. I've checked every newspaper and every news broadcast on the hour. Not one mention anywhere of the clinic business. Now, believe me ... that is not through lack of interest.
12. ALISON: I don't know what you're talking about.

1. CARSON: Remember that big black limo that was parked in the main street of the village when we were leaving? I made a note of the number. Got a friend to check it out. Turns out to be a pool vehicle for a government department, the Commission for genetic control. They're the ones who screen all the projects on offer and fix the terms of their licenses.
2. ALISON: But what did that have to do with us?
3. CARSON: I was hoping you could tell me.
4. ALISON: Really.
5. CARSON: Look, things are shaping up. Big time, here I come. I'm already onto somebody who was in Jenner's university department the year before he left to go private. I don't suppose the name Diane means anything to you? Well, she's going to give me some background on that side of it, see if there's any kind of clue there ... and what I want from you is anything that was out of the ordinary about the work at the clinic. Anything you saw, anything you heard.
6. ALISON: Can I just establish something?
7. CARSON: Sure.
8. ALISON: Why am I here?
9. CARSON: Well, it's probably the best pub on this part of the river ...
10. ALISON: I mean. You invited me out for a social evening and that's why I came. Two nights ago I should have been dead, and I welcomed any bloody opportunity to take my mind off it. Now I find that I'm really here to be interviewed for the

1. ALISON (CONT ...): scoop of the century which is such hot news that nobody is even bothered with it. Well, thank you, Peter, but no thanks.

(SHE RISES TO LEAVE)

2. CARSON: Where are you going?

3. ALISON: (MOVING AWAY) What do you care?

(OUT)

SCENE 24

THE HEADMASTER'S OFFICE

(A CHEAP TRANSISTOR RADIO PLAYING MUSIC.
A KNOCK ON THE DOOR).

1. SCHAFFER :
(CALLING OUT AS HE SWITCHES THE RADIO OFF).
The doctor is in.

(THE DOOR OPENS, TWO MEN ENTER; FOOTSTEPS
ON FLOORBOARDS).
2. SCHAFFER :
Good God, a human face. And Mister Hennessy
as well.
3. HENNESSY :
This is Detective-Inspector Schaffer. He's
one of Stoneley's men, which accounts for
the courtesy.
4. WINDELER :
I'm Captain Windeler, in charge of the special
unit based up at the clinic.
5. SCHAFFER :
I saw the circus going through last night.
6. HENNESSY :
I think that's one of the reasons why Stoneley
chose to hang onto the school here as an
observation point. Anything going in or out
of the valley has to pass this window.
7. WINDELER :
We've nothing to hide from the police,
Mr. Schaffer.
8. SCHAFFER :
Or from the public?
9. WINDELER :
We must be cautious. My unit is engaged in
very special work. This is no ordinary
manhunt, Inspector.
10. SCHAFFER :
I'll agree with that. I haven't seen your
people actually doing anything, yet.

1. WINDELER : I'm glad to see you've been putting those binoculars to good use, but I doubt that they'll tell you much. On the other hand, there is something you can tell me.
2. SCHAFFER : (WARILY). Oh, yes?
3. WINDELER : Before your force withdrew, you checked on a number of the valley farms. Is that right?
4. SCHAFFER : A few. The check was never completed.
5. WINDELER : If you can give me a list of the visits you made, my men will complete it now.
6. SCHAFFER : After all this time you may as well start again from the beginning.
7. WINDELER : That isn't necessary. We've been keeping on top of everything.
8. HENNESSY : The list, please, Schaffer.

(SCHAFFER OPENS A DRAWER, PAPERS RUSTLE).
9. SCHAFFER : If you think you can play a waiting game on this, you're wrong. Your man's going to be out of the area by now. He'll just disappear back into the crowd.
10. WINDELER : (WITH A TRACE OF AMUSED IRONY). Really. Well, allow me to differ. This is one case in which a waiting game is going to pay off.
11. SOLDIER 1 : (FROM THE DOORWAY). Mister Hennessy, sir? Phone call for you. Very urgent.
12. HENNESSY : (GOING). I'm on my way. (DOOR SHUTS).

1. SCHAFFER : (STILL ADDRESSING WINDELER). So what, exactly, are you all waiting for?
2. WINDELER : A homecoming. (PAUSE). Now if I could have that list. (PAPER HANDED OVER). Thank you, Inspector. A pleasant evening. (OUT).

SCENE 25
SMALL OFFICE

(HENNESSY ON THE TELEPHONE).

1. HENNESSY : Yes?
2. ALISON : (ON DISTORT). It's Alison Wells Mr. Hennessy. I think Carson's going to be a problem after all.
3. HENNESSY : Why?
4. ALISON : He's started probing; talking about press coverage. He knows about you, and now he's digging up stuff on Jenner. There's someone called Diane, one of Jenner's people from way back. She's supposed to have some information for Carson.
5. HENNESSY : Second name?
6. ALISON : I don't know. Just Diane.
7. HENNESSY : We'll run a check. There should be no problem. Everything was cleared from the University when Jenner left. Every scrap of evidence but Carson's going to have to be taken out.
8. ALISON : (QUICKLY). He's not to be hurt.
9. HENNESSY : (PAINED). Please, Miss Wells. This is England.

(OUT).

SCENE 26

(UNIVERSITY REFECTORY ATMOSPHERE; LOW CHATTER).

1. CARSON : Thanks for turning up at such short notice.
2. DIANE : I didn't have anything else arranged. I thought you had a date, though. (TRAY PUT DOWN).
3. CARSON : It fell through. With a loud crash. Cheers! Ugh cold coffee. Dr. Rohmer what have you managed to find?
4. DIANE : Please call me Diane.
5. CARSON : Will do. I'm Peter.
6. DIANE : I hope I haven't brought you here under false pretences. What have I found out about Jenner? There isn't a lot to go on. There's his thesis work on the sexual impulse.
7. CARSON : Sounds great.
8. DIANE : Four hundred pages of charts and diagrams on how male cats react to castration without anaesthetic.
9. CARSON : (WINCING). Not so great. What was the conclusion?
10. DIANE : He reckoned it put them off.
11. CARSON : Well, you can see his point.
12. DIANE : That's the trouble with the great British public. They expect everyone in a white coat to be Jacob Bronowski.

1. CARSON : Or Doctor Frankenstein. Anything else?
2. DIANE : (QUIETLY). Well about eight years ago, Jenner was co-managing a research project here with a Professor of Medicine called Liawski. They had a big argument, and Liawski quit. It broke him. He died less than a year later.
3. CARSON : What was the project?
4. DIANE : Nobody seems to know. I checked the library and the departmental library, and there isn't a single reference. But it was a big deal, Peter - I mean, they took over the entire animal house in the basement. All the rats had to go upstairs.
5. CARSON : Nasty for them. Anyone left who worked with either of them?
6. DIANE : Jenner took most of them with him when he got funds to start his fertility clinic. He was a physiologist, so he needed the medical people to make it work.
7. CARSON : And they're all dead!

(PAUSE, AS CARSON THINKS IT OVER)..
8. CARSON : So, where do I go from here?
9. DIANE : Well ... I've only got one suggestion. It's not much. Jenner's stuff has all been cleared out and so has Liawski's, there isn't a surviving note or a record between them. Vanished without trace. However, I went down to Liawski's old lab - it's in a part of the building no longer in regular use and I found some old videos of his lab procedures.

1. CARSON : Videos! How come they survived?
2. DIANE : They were all on an old system - you remember, the first home video system that came out and then went obsolete after a couple of years? Well, the science block had four machines, and Liawski had one of them. Just after he died, the old recorders were replaced with first-generation VHS machines. He must have stuck it all in a cupboard, and it's still there. There's only about half a dozen tapes left, and they've been untouched for at least five years.
3. CARSON : You're really working to build my hopes up, aren't you?
4. DIANE : Just telling you how it is. Really dry stuff for a non-scientist.
5. CARSON : Your elitism's showing. Does the video machine still work?
6. DIANE : Yes.
7. CARSON : Can we go take a look?

(OUT).

SCENE 27

A BASEMENT ROOM

(LIAWSKI'S VOICE, FROM A TV SPEAKER. ELDERLY, A LITTLE INFIRM, BUT WITH A CERTAIN HUMANITY).

1. LIAWSKI : (DISTORT). Decreased hippocampal, but not hypothalamic, levels of norepinephrine may be associated with the longer term increased responsiveness to shock and heat in animals with septal lesions.

(THE MACHINE IS SWITCHED OFF).

2. CARSON : (AS IF BEING RELIEVED OF AN IMMENSE WEIGHT).
Good God! You weren't kidding! What was that all about?

3. DIANE : (REMOVING THE TAPE AND READING). Biochemical specificity of septal hyperreactivity; a behavioral discrimination.

4. CARSON : Pretty fancy title for a rodent snuff movie.
Was that the last one?

5. DIANE : One more, but it looks damaged.

6. CARSON : Well its worth a quick peek, and then I'll take you for a Chinese.

7. DIANE : Okay. (PNEUMATIC SOUNDS OF A CASSETTE BEING LOADED AND THREADED). Are you very disappointed?

8. CARSON : Don't worry about it. It was a chance, that's all. I'm sorry if I've wasted your time.
(PAUSE). You could explain something to me, though.

9. DIANE : Fire away.

1. CARSON : Experiments like these. What's the point of them?
2. DIANE : Depends how you look at it. The main point about basic research is that there is no point. You just add to the general pool of knowledge.
3. CARSON : Most of it useless?
4. DIANE : Ninety-nine per cent of everything is useless. Now, who's going to sit down and forecast exactly what the one per cent is going to be? Because there's no way of really knowing. Goal-oriented research is something else - that's where the biggest grants are available, but it only goes to the front-runners. This was the level that Liawski was working at towards the end ... but none of these tapes seems to cover it. Anyhow here we go.

(SHE STARTS THE TAPE).
5. LIAWSKI : (ON DISTORT). finally, we noted that behavioural changes were especially correlated with measurements of fibre intensity, not areal density.

(A GROWN FROM CARSON; BUT LIAWSKI'S TONE NOW BECOMES CONVERSATIONAL).
6. LIAWSKI : If you can type up a rough draft of the notes and let me have it by, say, next Wednesday, Lesley, I'll check it over and transfer some of these graphs then. Er ... this next part isn't for transcription, it's just some notes on the new project for future use. I'll be doing this every now and again, so just make a note on the tapes and keep them to one side for me.

1. DIANE : (SPEAKING OVER THIS LAST PART). You want to spin ahead?
2. CARSON : No. Let it run a minute. I can actually understand what he's saying.
3. LIAWSKI :

Let's see ... it's November seventh, 1980. We're now well out of the early stages of feasibility testing and speculative planning. Each department and each individual researcher is having to live with the decisions made and the procedures laid down. The weekly review meetings are poorly attended. Doctor Jenner, in particular, hasn't been to a single one. He spends all of his time in the animal facility and sends us written reports instead.

He worries me, I'll admit it. I've lost touch with what he's doing, and he shows no signs of bringing me up to date. It's not that I dislike him - although I do, I suppose - but he's breaking up the team effort and endangering the rest of the project. He's out for himself in this, there's no doubt about it. Now they're saying he's got plans to set up a small clinic or something out of town, so that he can divide his time between research work and a private practice. But it's what he's doing under this roof that I'd like to know more about. It's turning into a messy situation. God alone knows where it's going to lead.

(THE SOUND BEGINS TO BREAK UP TOWARDS THE END; NOW IT GOES ALTOGETHER).
4. CARSON : What's wrong with it?
5. DIANE : I told you the tape's damaged. I'll try it a bit further on.

(THE TAPE IS FAST-FORWARDED FOR A MOMENT,
AND THEN RESTARTED).

1. LIAWSKI : it's getting serious now. Jenner's diverting more than half of our funding into the animal section, and I don't even know what for! I'm the head of this project, and now he's virtually taken it away from me! He started with Doctor Horsley and simply recruited the rest of the team over to his side, one by one. I went to the Dean about it, but he won't act ... he says that Jenner's acting with the approval of "sponsors", and that it's a matter for them. I'm not going to let him do it. There are still some people in this department who are loyal to me. They'll help me find out what's going on. They'll help me find out what Jenner's doing behind my back.

(A PAUSE: AND THEN, BITTERLY ...)

Good God. Listen to me. Listen to how I'm sounding. That man's going to kill me, if I let him.

(ANOTHER PAUSE - FOLLOWED BY DISTORTION)

2. CARSON : There's got to be more.
3. DIANE : Poor old beggar! Seems it were true.
4. CARSON : What do you mean?
5. DIANE : Paranoia. They say he was completely bats by the end. I really don't think we ought to watch any more ...
6. CARSON : Let it run. Please. Look there's something else. Turn up the sound a bit.

1. LIAWSKI : (SLIGHTLY DIFFERENT PITCH, DIFFERENT SPEED,
 DIFFERENT DISTANCE FROM MIC)
 I'm making this record because I've reason
 to believe that the evidence of the experiment
 is due to be removed to a more secure facility
 very shortly. I want to repeat that this
 entire aspect of the programme has been
 conducted without my knowledge and certainly
 without my approval.
2. CARSON : Doesn't look bats to me.
3. DIANE : Shhh.
4. LIAWSKI : I did approve the first stages of hybridisation,
 but those were bench experiments only and a
 means of observing the rejection mechanisms
 that always come into play in this kind of
 procedure. I also approved work on mapping the
 genes responsible for that rejection, and on
 finding ways of using enzymes to suppress the
 response. I have to say ... the notion of
 assembling a complete hybrid DNA was never
 discussed or considered at the planning level,
 and if it had been I'd have vetoed it. Doctor
 Jenner carried this one on his own. In a moment
 I'm going to bring the organism in front of the
 camera, but first I'd better explain what you're
 going to see.
5. CARSON : He's lost me.
6. DIANE : I think he's talking about a Chimera.
7. CARSON : A what?
8. DIANE : A hybrid animal, two different species. Listen.

1. LIAWSKI : As I understand it, this isn't a fifty-fifty hybrid. It's predominantly primate, with a small human genetic element inserted at some point. The viability of the creature was, as I understand it, due to a fluke; I am told Jenner has since tried to repeat his results, but without success. (PAUSE) Anyway, let's take a look ...
- (SOUNDS OF INTERFERENCE).
2. DIANE : Oh, no! We can't lose it now!
3. CARSON : Try the tracking control. What exactly is this hybrid thing supposed to be?
4. DIANE : I won't commit myself, till I've seen it. All the studies say that we won't be able to produce laboratory subhumans for at least another fifty years. If I didn't recognise the professor, I'd have said this was a joke.
5. CARSON : Any luck - hey hold it. Who's the girl. What's she holding? Can you get it in focus?
6. DIANE : (QUICKLY, TRYING TO SHUT HIM UP) It must be one of his assistants.
7. CARSON : But I know her! That's Alison! Alison Wells.
8. DIANE : Let's listen ...
9. LIAWSKI : Here we are then. It's still an infant, but we can already see that it's radically different in form and structure to either a human infant or a chimpanzee. Note particularly the shape of the skull.

(SUITABLE GASPS OF AMAZEMENT FROM DIANE AND CARSON)

1. LIAWSKI (CONT.) : The left hand is deformed, as is the spine. Handling of the limb seems to cause it some pain.

(AN AGONISED HISSING SOUND IN RESPONSE TO HANDLING)

This, by the way, is the only kind of vocalisation it can manage. (INTERFERENCE AGAIN) It has vocal cords, but they're nonfunctional. Probably cauterised, presumably by Doctor Jenner for the convenience of the handlers. It's developing rapidly. Should the organism continue to be viable, I'd estimate it to reach adulthood in around twelve years. (ANIMAL NOISE) I'd now like to go on to look at some slides showing cell structure, and then to talk about the enzymes ...

(FINAL BREAKUP OF SOUND AND VISION)
(SHUSH FOR A COUPLE OF SECONDS)

2. DIANE : That's it. Shall I re-wind?
3. CARSON : Yes. (SHE DOES SO) Why the tape?
4. DIANE : A weapon against Jenner. Liawski could see he was being shouldered out. But he never got to use it.
5. CARSON : So, what exactly ...
6. DIANE : The creature? It's a Chimera. A little monster. Part man, part ape. It's been tried for years, but nobody's ever succeeded before. It's staggering. Quite staggering.
7. CARSON : And not a word in public?

1. DIANE : No. You'd get the churches, the animal rights people, every vegetarian do-gooder in the land sticking their noses in. I wish I'd been in on it.
2. CARSON : Kind of extreme even for basic research, isn't it?
3. DIANE : God, no. The sky's the limit on something like this. Get the genes right and you're talking about a cheap and endless supply of blood for the hospitals, hearts and kidneys whenever they're needed, skin for grafting, eyes ... you can have human experiments without consent and with none of the ethical problems. Even cheap factory workers by the thousand!
4. CARSON : With record unemployment! Just what the country needs!
5. DIANE : Do one thing for me, Peter.
6. CARSON : What?
7. DIANE : If you find Jenner, put me in touch with him. Before this gets out and everybody wants a piece of it. Just let me get in front of the field, okay?
- (TAPE RE-WINDING STOPS)
8. CARSON : (FORCING HIMSELF) Sure. Er, listen ... can we skip the supper? I've got some heavy thinking ahead.
9. DIANE : As long as you remember what you promised.
10. CARSON : I'm hardly likely to forget.

(OUT)

SCENE 28

THE SCHOOL-HOUSE

(A TELEPHONE RINGS)

1. SCHAFFER : Mike Schaffer, speaking from the last place
 that God made.
2. STONELEY : Mike?
3. SCHAFFER : Hello, chief.
4. STONELEY : How are you doing?
5. SCHAFFER : Bored out of my skull. I'm reading the Life
 of Nelson, in Pictures.
6. STONELEY : Spy anything worthwhile with your little eye?
7. SCHAFFER : No, there's nothing happening. I think they're
 using some kind of electronic surveillance on
 the whole valley. Every now and again, half
 a dozen of them pile into a Land Rover and race
 off somewhere. There was one time this afternoon
 when they headed into the woods about half a
 mile down the road, so I followed. They ended
 up surrounding a sheep that had got through
 some wire and onto the road. Any movement at
 your end?
8. STONELEY : Not a thing. I did have hopes of getting something
 going on an unofficial level, but nothing's come
 of it. Could still happen, I suppose.
9. SCHAFFER : If you mean Roger Forester, don't hold your
 breath. He's back here.
10. STONELEY : Back! Since when?

1. SCHAFFER : This afternoon. He checked into the hotel. He's got fishing gear with him - baskets, couple of rod cases, the works.
 2. STONELEY : I can't speak for his mother, but the man's been a big disappointment to me. Fishing?
 3. SCHAFFER : Just an excuse to be here, I reckon. Within ten minutes he was set up in a first-floor front window watching everything coming in and out of the valley.
 4. STONELEY : And a lot of use that'll be to us. Try and find out exactly what he's got in mind, will you? And if anybody wants to know why you're asking ...
 5. SCHAFFER : It's completely unofficial. Yeah, I know. I'll wander over there in the morning.
 6. STONELEY : That's my man. Keen as a butcher's knife.
- (PHONE DOWN)
7. SCHAFFER : Michael Schaffer, News at Ten, halfway to the funny farm.

(OUT)

SCENE 29

(THE ACOUSTIC OF CARSON'S FLAT AT NIGHT TIME, AS BEFORE. TRAFFIC ON THE OTHER SIDE OF A WINDOW. RATTLE OF A KEY IN A LOCK, THE DOOR OPENS; THIS IS CARSON JUST COMING IN).

1. ALISON : Close the door, Peter.
2. CARSON : (SURPRISED TO FIND HER THERE) Alison? How the hell did you get in here?
3. ALISON : (INTERRUPTING) Close it, now.
4. CARSON : And listen I've some questions to ask you ...

(THE DOOR IS CLOSED. ALISON SPEAKS QUICKLY)
5. ALISON : Peter, there are two men outside, Hennessy's men. They're coming in for you. I'm supposed to be keeping you talking. I opened the window so you can get out at the back if you hurry.
6. CARSON : But why ... ?
7. ALISON : I told them about you. But I thought they'd just cover their tracks, I didn't think ... Look, I'm one of them, Peter, that's why.
8. CARSON : And you know all about Jenner's experiments and that - thing he created.
9. ALISON : How do you know?
10. CARSON : Someone forgot to clear out some old videos. Ugly little thing isn't it?

(SOMEBODY TRIES THE DOOR, RINGS THE BUZZER - A HARSH, UGLY SOUND)

1. ALISON : If you know about the experiments then get out and get out quick. They mean business, Peter.

(FURTHER KNOCKING ON DOOR)

2. CARSON : Right.

3. ALISON : (CALLING AFTER HIM) And don't go back to your car!

(OUT)

SCENE 30

(EDGE IN WINDELER'S VOICE, DISTORTED BY BEING ON THE FAR END OF A SHORTWAVE RADIO LINK)

1. WINDELER : (ON DISTORT) This is the rapid response party checking in. Tell Hennessy something for me, will you?
2. SOLDIER 1: He's here now, sir. He just arrived.
3. WINDELER : Put him on.
4. SOLDIER 1: Yes Sir.
5. WINDELER : Morning, Hennessy. How did you sleep?
6. HENNESSY : Don't ask. I think I just had the most restless night of my life. Carson could make real problems for us.
7. WINDELER : Well, you can stop worrying. My men are sharper than yours. We got him.
8. HENNESSY : I said he'd try to come back to the valley.
9. WINDELER : No thanks to your people watching for his car, though. He didn't use it.
10. HENNESSY : So, how did he get here?
11. WINDELER : Train to the nearest big town, phoned around all the garages. Found the one where your Miss Wells left her car. They'd fixed the windscreen and beaten the dents out, so he said he'd been sent to pick it up, paid with a cheque which I doubt that he can cover, and suddenly he was mobile in a car that nobody was watching for.

1. HENNESSY : Very clever. Where did you pick him up?
2. WINDELER : On the valley road. You'll never believe this - he crashed the car again, really banged it up this time. Sailed straight off the road into a stone gatepost. Was still sitting there blinking when my men caught up with him. The short, sweet, runaway career of Peter Carson.
3. HENNESSY : Bring him to the clinic. I want to talk to him.
4. WINDELER : Your office?
5. HENNESSY : No, I've got a better place for him than that. There are some nice, big cages out in the animal facility, and they're going to waste. Lock him in with the monkeys.

(OUT)

SCENE 31

(BOOMY ACOUSTIC OF THE TILED ANIMAL HOUSE, SOME MONKEY NOISES - NOT MANY AT ALL)

1. ALISON : (OFF-MIC) Mister Hennessy says it's all right for me to speak to him.
2. SOLDIER 2 : (OFF-MIC) All right Miss. But I can't open the cage.
3. ALISON : (OFF-MIC) That's not necessary.

(AS ALISON MOVES IN CLOSE TO THE MIC:)
4. CARSON : Did you bring a banana?
5. ALISON : It's not funny, Peter.
6. CARSON : Nobody's laughing. Is this where you kept him?
7. ALISON : Who?
8. CARSON : The hybrid. The Chimera. Half human, half ape. A little bit twisted and probably not too much to look at, but a marvel of modern science all the same. Last night I was talking to someone who'd have burned down an orphanage if she'd thought it would have given her the chance to work on a project like this. What did you do for it?
9. ALISON : You mean, your friend Diane. Hennessy's people reached her last night.
10. CARSON : How's she being silenced? Job on the team?
11. ALISON : Something like that. Why did you do it, Peter?

1. CARSON : Why did I do it? What about you? Not saying anything about your involvement. Letting me think ... oh what does it matter.
2. ALISON : Why did you get involved?
3. CARSON : Because of a little girl called Tracey - who was ripped to pieces by your pet Frankenstein or whatever.
4. ALISON : I'm sorry. (PAUSE)
5. CARSON : I like your hair better, the way it is now.
6. ALISON : Don't.
7. CARSON : This ... Chimera. Does it have a name?
8. ALISON : Chad. Short for Charles. (WRY SMILE) Because of his ears.
9. CARSON : How old would he be, now? Twelve, thirteen? Still a child if he was human, fully grown if he was an ape. I bet he feels really confused.
10. ALISON : He doesn't feel anything Peter. He's a laboratory tool.
11. CARSON : (COOLY) Yes. I can see how you believe that.

(BUSTLE IN THE DOORWAY; HENNESSY HURRIES IN)
12. HENNESSY : All right Mr. Carson, I haven't got time to waste. Where's the tape?
13. CARSON : I haven't got it.
14. HENNESSY : You're in deep trouble, Mr. Carson.

1. CARSON : So, how come it's you that's sweating?
2. HENNESSY : You'll stay in here until you tell me.
3. WINDELER : (OFF-MIC) Save yourself some time, Hennessy. Ask him what his price is.
4. HENNESSY : (IMPATIENTLY, RELUCTANTLY) Well?
5. CARSON : Just a dream. Little dream I've had for a long time, something I've always wanted to be.
6. ALISON : His ambition's to be a newspaperman.
7. HENNESSY : (WEARILY) Oh, God. All right, we'll see what we can fix up.
8. CARSON : (SMILING) Fixing up won't do it. It's got to be earned. You can't help me do that. The tape can.
9. HENNESSY : Sorry if I'm shattering your big dream, Mr. Carson but no newspaper in the country would dare to use that tape in view of the pressure we can bring to bear.
10. CARSON : I guessed all that. So I sent it abroad.
11. HENNESSY : Abroad?
12. WINDELER : Where?
13. CARSON : America. With all my notes, background material and a rough outline of everything that's happened so far. I sent it by special courier, just before I drove out here. Cost me the earth, but it should be well on its way by now.

(LONG PAUSE. THEN HENNESSY, QUIETLY AND WITH INFINITE WEARINESS ...)

1. HENNESSY : Oh, God.
2. WINDELER : It won't be believed.
3. HENNESSY : Correct. But only as long as it can't be checked.
4. ALISON : So what do we do?
5. HENNESSY : I'm going to have to get on the line to London for authorisation, but I would surmise they'll agree.
6. WINDELER : No recapture?
7. ALISON : You mean end everything?
8. HENNESSY : Yes. Straight extermination. No more softly, softly. Turn the whole valley inside out until you find where the beast's hiding. Apparently he got out a couple of times before, but never went far. Flush him out, and then burn him off the face of the earth.
9. ALISON : (SHOCKED) There's no need to go as far as that.
10. HENNESSY : We have no choice. I'll alert our people to start pulling the official records and move them to an unlisted vault.
11. WINDELER : (MOVING AWAY) I'll start getting the equipment together.
12. HENNESSY : (ALSO MOVING AWAY) And Miss Wells? You start explaining the definition of futility to Mister Carson, here.

(THEY LEAVE - DOOR SHUT)

1. CARSON : He doesn't know you helped me.
2. ALISON : No. (PAUSE)
3. CARSON : When are you going to decide whose side you're on?
4. ALISON : That's good, coming from you.
5. CARSON : What do you mean?
6. ALISON : You're only like them. Looking for your own angle, your own advantage. Something good for your career. I lived with this. I was there when he was born. He's unique - no eyes like his ever looked on the world. And for the past five years this room is almost all he ever saw.
7. CARSON : Yeah, and your self-interest didn't come into it, I suppose.

(PAUSE)
8. ALISON : You want to know what really happened the night of the fire? I'm not talking about a story you can sell ... I mean, do you want to know?

(CARSON PAUSES BRIEFLY FOR SELF-EXAMINATION;
AND THEN ...)
9. CARSON : Yes. I do.
10. ALISON : Jenner had called a meeting that afternoon. Only four of us had been in it from the beginning, and we were always the first to be told of any new developments. The rest of the staff knew as much as they needed and no more.

1. CARSON : How do you keep something like that a secret?
2. ALISON : Just listen, Peter. The infertility clinic was a legitimate cover as well as a perfect way of getting hold of all the biological material we needed; but some of our patients actually hosted hybrid embryos and never knew it.
3. CARSON : You mean ... some of these poor women actually - Good God, then wait a minute. There's been more than one?
4. ALISON : No, the patient always miscarried before the embryo became viable ... or else it would start to go wrong and we'd have to abort. Chad was a one-off, and the whole point of the work we were doing was to duplicate him.
5. CARSON : So, what was this meeting about?
6. ALISON : Future strategy. Jenner reckoned we had an excellent chance ever of obtaining a second viable Chimera from Marie Forester. As soon as it was born, Chad's part in the long-term strategy could have gone ahead. We'd made him and we'd raised him, but we had a limited knowledge of what he was and how he worked. With a second hybrid, Jenner would be all set to take Chad up to the limit. Drug tolerances. Reaction to trauma, and speed of healing. How quickly he could process poisons out of his system, if at all. And then, finally, a detailed and total dissection.
7. CARSON : To what end?
8. ALISON : To produce his specifications. He was a product, for duplication and eventual sale. (PAUSE)

1. CARSON : Tell me something. If you'd gone to Chad and explained all this, would he have understood any of it?
2. ALISON : That wasn't necessary.
3. CARSON : Why not?
4. ALISON : Because Jenner held the meeting in secrecy - here in the animal facility. Chad heard every word. And apparently, understood enough. But I didn't realise that when I released him.
5. CARSON : You did?
6. ALISON : The same evening, just before I drove to town. I fixed the latch on the cage so that he'd be able to get out; nobody would know how he'd done it, and I wouldn't even be around. (LONG PAUSE) I'd rather he'd just died out on the moors than subject him to what Jenner was proposing. I deliberately stayed away for the whole night, and then in the morning when I came back ...
7. CARSON : Apocalypse now.
8. ALISON : So here's your real mass-murderer. I was responsible. (PAUSE)
9. CARSON : So, what happens next?
10. ALISON : They'll find him. And they'll burn him.
11. CARSON : And they won't hear him scream, because your boss took his voice away.

1. ALISON : Jenner had become obsessed with Chad - he would do anything to prove he could be reproduced and sold to aid medical science and transplants. I think Professor Liawski recognized that and that is why they quarelled and the team split up. (PAUSE)
2. CARSON : I think I know where he is.
3. ALISON : Chad?
4. CARSON : But I can't do anything from in here. They've padlocked the door.
5. ALISON : (SUDDEN EAGERNESS) There's another way out. Push those bars, to your side.
6. CARSON : (WITH A NOISE OF RUNNERS ON RAILS) They move!
7. ALISON : The whole wall moves. It's called a crush cage.
8. CARSON : So, I can make it bigger but I still can't get out.
9. ALISON : See the hatch, over there? Push the bars far enough, and you uncover it. The hatch raises, and you can get outside.
10. CARSON : You mean, right outside?
11. ALISON : You'll come out into a kind of yard, an exercise area from the time when we had chimpanzees in here. I'll slip around and open the gate, and ...
12. CARSON : Goodnight, Vienna. Sounds good. Let's do it.

(OUT)

SCENE 32

(OUTDOORS. A LAND ROVER ENGINE RUNNING. A BOLT SHOT BACK ON A GATE, THE GATE IS CAUTIOUSLY OPENED).

1. ALISON : Come on. All clear. They left a man outside the door, but he thinks that's the only way out.
2. CARSON : What's this?
3. ALISON : I've borrowed one of their Land Rovers. They've got lots, they won't miss one.
4. CARSON : Won't it make us a bit conspicuous?
5. ALISON : They're not going to worry about me and you keep well down. Besides, there's hardly anyone here right now. Hennessy's on the phone to London, Windeler's sorting out what to do with his Action Men, and the rest of them are responding to another sighting. Now, are we going to argue about this, or are we going to go?
6. CARSON : I've never driven a Land Rover.
7. ALISON : So, you can watch and learn.

(ENGINE IGNITES - LAND-ROVER MOVES OFF. FADE)

SCENE 33

(EDGE IN LAND-ROVER. CONSTANT SPEED)

1. ALISON : Better tell me where I'm going.
2. CARSON : Keep on for the valley road. I'll give you directions as we go.
3. ALISON : How come you're so sure you know where he is?
4. CARSON : Deduction my dear Watson! I'm working on the assumption that everybody else is making. That he won't have left the area.
5. ALISON : It's a fair guess. He doesn't travel very well.
6. CARSON : Would he know your car on sight?
7. ALISON : My car?
8. CARSON : Would he?
9. ALISON : Possibly. We moved him in it a couple of times when the builders were here.
10. CARSON : Well, you know how I picked it up this morning and used it to get me out here.
11. ALISON : Yes. And smashed it up again.
12. CARSON : No trouble! Well I was driving along, and the windscreen just went on me. I came straight off the road, broke a headlamp and bent the wing. I stopped to pick up the pieces, and there were two complete sets.
13. ALISON : What do you mean?

1. CARSON : Two bust headlamps, two chrome mounting rings. I'd come off the road in exactly the same spot that you did, and for exactly the same reason. What happened to you after you crashed?
2. ALISON : The police were there almost straight away. One of their cars was coming in the opposite direction. They gave me a lift into the village.
3. CARSON : Did you inspect the damage?
4. ALISON : Only enough to realize the car couldn't be moved 'till morning.
5. CARSON : Okay, so try this for a theory. The Chimera - he's had a night out in the cold, and he can't go back to the clinic because he happens to have burnt it half-down and the place is swarming with strangers now. Would he realise that he was in big trouble?
6. ALISON : After what he did? You can take bets on it.
7. CARSON : So, he's somewhere where he can see your car. He can spot you coming from far enough away to give him time to get down to the roadside. He wants to get your attention, so he picks a stone and throws it. Big splat, one ruined windscreen, and you're off the road. But then the police arrive so quickly that he doesn't have time to get to you. Same thing today, except that this time it's me who gets out of the car instead of you, so off he goes again. With me so far?
8. ALISON : How does this tell you where he is?

1. CARSON : There's one farm up on the valley side, it has a perfect view of the approach road. There's a line of trees that he could use for cover. Nowhere else fit the picture so perfectly. I think he's hiding in one of the farm buildings and if ...
2. ALISON : (URGENTLY) Get your head down.
3. CARSON : What?
4. ALISON : Duck!
5. CARSON : (MUFFLED) Why?
6. ALISON : We just passed a man with binoculars. I recognised him.
7. CARSON : One of Hennessy's men?
8. ALISON : No, a copper - an Inspector Schaefer or Schaffer, Hennessy was talking about him. He's been left here to spy on the whole operation.
9. CARSON : Stop the car.
10. ALISON : Why?
11. CARSON : This is just what we need! Stop damn you!

(SQUEAL OF BRAKES. ENGINE IDLES)
12. ALISON : He's walking towards us. Convince me, fast, Peter, or I'm going to take off.
13. CARSON : Look, the police resented being given the elbow, and did not like it.
14. ALISON : So?

1. CARSON : If we can somehow get word to Stoneley that his killer's in police hands and that we're one jump ahead of Hennessy's people ...
2. ALISON : You think he'll pull strings?
3. CARSON : To be quite honest, I hope he'll fight dirty. Can he pass for human?
4. ALISON : (BLANKLY) Stoneley?
5. CARSON : (LAUGHS) Chad.
6. ALISON : It depends. His eyes look human, his face doesn't. He doesn't have much hair. He's about five feet tall. Depending on his clothes, he might pass from a distance.
7. CARSON : Just as long as he looks human enough to get himself arrested. Alison, it's our only chance of getting him out of the valley and under legal protection. If we succeed we've a chance of saving his life and blowing the news blackout!

(LONGISH PAUSE)
8. ALISON : All right. Bring him aboard.
.
(SOUND OF A LAND-ROVER DOOR OPENING)
9. CARSON : (CALLING) Inspector!
10. SCHAFFER : (APPROACHING, WEARY) You couldn't give me a lift into the village, could you? Things are happening up there, and I've got to report in.
11. CARSON : We can give you something better than that. Hop in.

(OUT)

SCENE 34

THE YARD OF AN ISOLATED FARM

(NEAR SILENCE, PERHAPS A LIGHT WIND)

1. SCHAFFER : I know this place. It's the last farm we checked, before we all had to pull out.
2. CARSON : Did you search everywhere?
3. SCHAFFER : As it happened, no. We were just about to take a look in the barn when the message came through.
4. ALISON : And the army people picked up where you left off, so they'd assume that this place had already been given the once-over.
5. CARSON : Which it hadn't. Shall we start with the barn?
6. SCHAFFER : Hey wait a minute, we can't just walk in.
7. ALISON : You're not going to say we need a warrant.
8. SCHAFFER : If Jack the Lad's here, like you say, we can worry about all that later. I just don't want the farmer panicking and flying out here with a shotgun. (SHOUTS) Hello? Anyone there?

 (SILENCE. WIND A CHICKEN SQUAWKS AND FLAPS SOMEWHERE)
9. CARSON : Kind of quiet.
10. SCHAFFER : Wait a minute. This ... person you've been telling me about. Who exactly is he?
11. ALISON : He's ... an ex-patient of Doctor Jenner's.

1. SCHAFFER : Ah! Bit of an abnormal type, is he?
 2. CARSON : You could say that.
 3. SCHAFFER : The big question ... is he going to be dangerous now?
 4. ALISON : Not if we make it clear that we're going to help him. Otherwise, he'll be just like anyone else who's scared and knows he's in trouble.
 5. SCHAFFER : Right. Well, let's start with the barn, then.
 6. ALISON : (MOVING AWAY) I'll check the house.
 7. CARSON : Watch yourself.
 8. ALISON : I'll be okay.
- (WE HEAR SCHAFFER AND CARSON WALK TO BARN AND OPEN DOOR. BARN INTERIOR. WALKING ON STRAW. CLATTER OF A ZINC BUCKET BEING KICKED).
9. CARSON : Damn. Can't see a thing.
 10. SCHAFFER : Give your eyes a minute to adjust. Can't see anybody hiding in here. It sure stinks though.
 11. CARSON : It's not like manure.
 12. SCHAFFER : It's worse. What's that, over there?
 13. CARSON : Tractor with no engine, by the look of it.
 14. SCHAFFER : No, just along.
 15. CARSON : Heap of sacks.

1. SCHAFFER : Let's have a closer look.

(THE MOVE. A BUZZING-FLIES EFFECT CREEPS IN ON THE PERIPHERY OF HEARING)

2. CARSON : (STOOPING) There's a handle from something.

3. SCHAFFER : Well, just knock those sacks back, and see what's underneath.

4. CARSON : Right.

(HE MAKES THE MOVE. SUDDEN ESCALATION IN FLY ACTIVITY AS THE SACKING IS THROWN BACK - LOUD BUZZING AS THE CLOUD RISES)

5. CARSON : Oh, God.

6. SCHAFFER : Two of them. Well. Now we know what happened to the people here. Same wounds as the others. Not so fresh, though. Cover them up again.

7. CARSON : (TURNED AWAY) Don't think I can.

8. SCHAFFER : No. Can't say I fancy the idea much, either. Let's get outside.

(THEY MOVE)

9. CARSON : Believe us now?

10. SCHAFFER : Never said I didn't. Wonder if we've got any more surprises coming.

(ACOUSTIC CHANGES TO THE OPEN AIR)

11. ALISON : (MIDDLE DISTANCE) Don't come any further, please. He's holding his knife against me.

(ALONG WITH HER, THE RASPING HISS THAT IS CHAD'S ONLY VOCALISATION)

1. SCHAFFER : What the hell is that?

2. CARSON : That's your man.

3. SCHAFFER : A man?

4. ALISON : He's not going to hurt me. He's just scared of you. I've told him he's in no danger, but he feels safer this way.

5. CARSON : Chad! Do you understand me?

(RASPING HISS)

6. CARSON : We're your best and only chance. We want to get you away before the others come. And they're coming, Chad; they'll have spotted the three of us on our way up here.

(ANOTHER HISS)

7. ALISON : He doesn't understand. He's confused.

8. CARSON : (URGENTLY) Chad, listen. Everyone you've ever known, the people you saw every day of your life. They're all gone. There's only Alison left. Do you want to hurt her? Do you want to lose her too?

(RASPING HISS, MORE AGITATED)

9. CARSON : Drop the knife, Chad. We trust you, please trust us.

(PAUSE; NO HISS)

(THE KNIFE CLATTERS ONTO THE COBBLES. GENERAL RELIEF)

1. ALISON : Thank you, Chad.

(CHAD SPEAKS. IT'S DIFFICULT, LABOURED; NO MORE THAN A RASPING BREATH SHAPED INTO BADLY PRONOUNCED WORDS. CHAD HAS NO VOCAL CORDS AT ALL - THEY'VE BEEN SURGICALLY CAUTERISED - AND HIS LIPS AND TONGUE CAN BARELY HANDLE THE JOB. THE RESULT IS AN ALIEN, INHUMAN WHISPER)
2. CHAD : Please ... take ... me ... away. Please take me away.
3. SCHAFFER : My God!
4. CARSON : You didn't say he could speak.
5. ALISON : (SURPRISED AND HUGELY MOVED) I never heard him try before.
6. CARSON : Put him in the Land-Rover.
7. ALISON : (MOVING AWAY) Right. Come on Chad.
8. SCHAFFER : I never saw anything like this. And I've seen a few things.
9. CARSON : Killed ten people. Twelve, if you count the two in the barn.
10. SCHAFFER : (REALISATION DAWNING) That's right. But the ones in the barn don't count!
11. CARSON : What do you mean?
12. SCHAFFER : They constitute a new enquiry. And Hennessy's blackout doesn't cover these two.
13. CARSON : Yet. Think your boss'll be interested?
14. SCHAFFER : Is the Pope a Catholic? Does a bear -

1. ALISON : Hurry up you two. There's lights in the distance coming up the road.
2. CARSON : Well, we've got a slight problem to overcome first. There's only one track out of here, and the army seem to be coming up it.
3. ALISON : (FROM THE ROVER) So, we'll take to the fields!

(OUT)

SCENE 35

(INSIDE THE LAND ROVER - BUMPING AND JARRING)

1. ALISON : See anything?

2. CARSON : They're just reaching the farm. Wait - one of the Land-Rovers is turning to follow us.

3. ALISON : Let's see how good he is, then.

4. CARSON : How good are you?

5. ALISON : We'll find that out, won't we. Hang onto your hats.

(EXTRA-LOUD JARRING; HUGE SPLASH AS THEY GO THROUGH A STREAM. WATER RAINS DOWN ON THE ROOF)

6. SCHAFFER : What the devil was that?

7. CARSON : A stream.

8. ALISON : Is he still behind us?

9. CARSON : I'll tell you, when I can see straight again.

10. SCHAFFER : I don't want to say anything, but there's a wall ahead of us and I don't see any gaps in it.

11. ALISON : No. This could slow us down a bit.

(SHE CHANGES DOWN A GEAR)

12. CARSON : They're still behind us. I think Windeler's driving. And I'm damn sure that's Hennessy in the seat next to him. The man's turned bright green, you can see it from here!

13. SCHAFFER : Er ... look, about this wall ...

1. ALISON : I know. I'm looking for a weak spot.

2. SCHAFFER : A weak spot? That's solid stone!

3. ALISON : It's not that solid.

4. SCHAFFER : (WEAKLY, WEARILY) Ohhh, God ...

5. ALISON : There's a place! Hang on!

(THE LAND-ROVER REVS. A SPLIT-SECOND OF SILENCE
PRECEDES ... SOUND EFFECT OF A LAND-ROVER RAMMING
ITS WAY THROUGH A DRY-STONE WALL. SHOULD BE
PLENTY OF THESE IN THE ARCHIVES!!! ENGINE REVS
WILDLY IN NEUTRAL AS THE LAST BLOCKS FALL)

6. ALISON : We're through! Everybody all right?

7. SCHAFFER : Ohhh, God ...

(ENGINE STILL RACING, ALISON CRASHES THE GEARS)

8. ALISON : Just a couple of hundred yards, and we'll be
in the village. How's the pursuit?

9. CARSON : The wall's slowing them down, but they're still
coming.

10. SCHAFFER : Head for the schoolhouse. We'll never outrun
them.

11. CARSON : And what then?

12. SCHAFFER: Barricade ourselves in while I'll call for
the cavalry. The chief'll have so many coppers
milling around the main street that we'll be able
to get our friend out before the Whitehall mob
can get their act together.

13. ALISON : Better make it fast, then, before they cut
the phone wires.

(SHE HITS THE BRAKES)

1. ALISON : Right. Everybody out and inside.

(THE ENGINE EXPIRES, RATTLING, AND THE DOORS OPEN).

2. CARSON : Hold it. We've got company.

(ANOTHER ROVER ARRIVES, STOPS)

3. ALISON : Chad, come on. This way. This way.

4. WINDELER : (IN THE DISTANCE) Move aside, Mr. Carson.

5. CARSON : No can do. Sorry.

6. WINDELER : I'll shoot through you, if I have to.

7. SCHAFFER : Like hell you will. Where do you think you are?

8. WINDELER : I have full emergency powers. And I'm going to use them.

9. CARSON : It's too late, Captain. The game's blown.

10. WINDELER : Maybe but I've still got to limit the damage you can cause, Mr. Carson.

(SOUND OF AN AUTOMATIC PISTOL READIED TO FIRE)

11. CARSON : (QUICKLY, A BIT DESPERATELY) What about the tape?

12. WINDELER : You already sent it abroad. That puts it out of your hands and beyond your control. Not something you can bargain with.

13. CARSON : And if I was lying?

1. HENNESSY : (COMING UP FROM BEHIND) Were you lying Mr. Carson?
2. CARSON : Well ... that's for you to gamble on, isn't it?
3. HENNESSY : (LOW, TO WINDELER) It could be true.
4. WINDELER : So, what do you want to do?
5. HENNESSY : (EVASIVELY) I'll back you on any decision you take.
6. WINDELER : I'll bet. I'm just the executive arm. No, this one's all yours, Hennessy.
7. CARSON : By the way, just take a look around. It's not such a big village, but there's a face in every window. That's a lot of witnesses to handle.
8. HENNESSY : (DESPERATELY) I'll have to call London.
9. CARSON : Time's running out. (RAISES HIS VOICE TO SHOUT: THE WIND CARRIES IT AWAY) Everybody watching? We've got the Jenner Clinic killer here! But they don't want him to go to trial.

(SOUND OF A WOODEN-SASH BEING RAISED IN THE FAR DISTANCE)
10. FORESTER : (VERY FAR-OFF) Murderer!
11. WINDELER : Who's that?
12. SCHAFER : Forester, in the hotel.
13. FORESTER : You killed my wife!

1. ALISON : What's he doing?

(FIRST SHOT RINGS OUT, RICOCHETS OFF STONE)

2. WINDELER : Everybody down!

3. FORESTER : That's what you deserve - murderer!

(SECOND SHOT, NO RICOCHET)

4. ALISON : Peter, he's hit!

5. WINDELER : (CALMLY) Stay down.

(A QUICK HALF-DOZEN ROUNDS OF AUTOMATIC FIRE - NEATLY, PROFESSIONALLY EXECUTED - FROM CLOSE BY THE MIC. GLASS CAN BE HEARD BREAKING IN THE DISTANCE. SILENCE. THEN ...)

6. HENNESSY : Nice shooting.

7. WINDELER : Yes, wasn't it. Now, what the hell was he doing there?

8. SCHAFER : (WITH SOME BITTERNESS AT HIS OWN LACK OF PERCEPTION) He was down fishing.

(ASIDE WITH CARSON AND ALISON)

9. CARSON: How bad is he?

10. ALISON : It's all over, Peter.

11. CARSON : Not quite. I've still got the tape. I hid it on the way here.

12. ALISON : What does that matter, now?

(OUT)

SCENE 36

(THE NEWSROOM OF A NATIONAL NEWSPAPER;
TYPEWRITERS, TELEPHONES. A DOOR OPENS,
AND CARSON EMERGES)

1. CARSON : (TO THE PEOPLE BACK IN THE ROOM) Yeah,
understood. Thanks, I'll see you.

(DOOR CLOSES)

2. ALISON : Well?

3. CARSON : "No longer in their possession".

4. ALISON : What?

5. CARSON : Two Special Branch officers called on the editor
at nine o'clock this morning. They had a search
and seizure warrant - said they wanted the tape.
In the end, the editor gave it some heavy ethical
consideration and then just handed the damn thing
over. (SUDDENLY, EXPLOSIVELY) The one bloody
newspaper I thought I could trust!

6. ALISON : So, where do we go from here?

7. CARSON : Nowhere. Without evidence, this one's strictly
for the Bermuda Triangle market.

(A PAUSE; AND THEN ALISON SPEAKS WITH A CERTAIN
REGRETFUL REALISM)

8. ALISON : It's only what we expected.

9. CARSON : (CONCEDING) Yeah. Doesn't make it any easier,
though. You know he offered me a job?

10. ALISON : Really?

1. CARSON : I felt like telling him to stick it.
 2. ALISON : But you didn't.
 3. CARSON : I said I wanted time to think it over. Think that'll be enough for my conscience?
 4. ALISON : It'll have to be. Come on. At least we've got something to celebrate.
 5. CARSON : (UNENTHUSIASTICALLY) Yeah.
- (THEY WALK DOWN STEPS OUTSIDE, INTO THE STREET)
6. CARSON : Think they'll try it again?
 7. ALISON : They've had their fingers burned ... I wouldn't have thought so. Jenner never really had much chance to find out how Chad worked in the first place.
 8. CARSON : Chad must have hated him.
 9. ALISON : Do you know ... I don't think there's anyone in this world he loved more. You explain it. I can't.

(OUT)

SCENE 37

(A KIND OF SUSTAINING BED OF ELECTRONIC SOUND,
ALMOST MUSIC BUT NOT QUITE; IT GIVES A BUOYANT,
UNREAL QUALITY TO THE FINAL SCENE THAT FOLLOWS)

1. HENNESSY : Well, Doctor Rohmer ... Diane ... how's he
doing?
2. DIANE : Sleeping now.
3. HENNESSY : What do you think of him?
4. DIANE : Fine. Look at his hands. They're perfect.
And his back ... straight as an arrow. He's
going to be a fine specimen when he grows.
5. HENNESSY : Yes. I'm sure he will. I'm sure all of them
will.

(MUSIC UP FOR A WHILE, AND THEN CLOSING
ANNOUNCEMENTS)

END